



*To the Right Worshipfull, most worthy  
Graue Senators, Guardians, of Gresham Col-  
ledge in London.*

*Sr. Stephen Soames.*  
*Sr. John Garret.*  
*Sr. Thomas Lowe.*  
*Sr. William Crauen.*

Aldermen

*Mr. Cornelius Fish.* Chamberlaine

*Sr. Tho: Bennet* { *Al-*  
*Mr. Tho: Ben-* { *der-*  
*net Sheriffe.* { *men*  
*Sr. Baptist Hicks*  
*Mr. William Quarles*  
*Mr. Edward Barnes*  
*Mr. John Gardiner*  
*Mr. William Ferrers*  
*And the 2. Wardens*

Of the  
Mercers  
Compa-  
ny.

And to the Right Worshipfull *Sir John Swinerton* and  
*Sir Thomas Hayes* Knights and Aldermen, most  
True and honourable affectors  
of *Musicke.*



SI doe account it a great por-  
tion of happines to haue re-  
ceiu'd first *Instructions*, *Ex-*  
*ercise*, and *Encouragement* of  
my *Studies* in this *Auncient*  
and most *Famous City*: So am  
I thereby bound, and doe  
(willingly) endeavour my best  
part and power, both to testifie and augment the  
*Life and Honour* of this *Liberall Science* which I  
professe

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### *The Epistle.*

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proesse, to the benefit of all *Students* therein, and the contentment of all *Affectors* thereof in this my native *Country*, and especially in this the *Metropolis* thereof, which gaue first life and breathing to my poore *Ende.mours*. And herein I must, and doe acknowledge it as a singular helpe and benefit, that I haue receiu'd diuers *Instructions*, *Resolutions*, and *Confirmations* of sundry *Points*, and *Præcepts* in our *Art*, from the *Musicke Readers* of that most famous *Colledge*, founded and erected by the euer praiseworthy, and iustly renown'd *Senator* *Sr. Thomas Cressham*; who bearing his neuer dying Name, as a *Præsident* and *Patterne* to his *Co Citizens*, to shew them the right way to æternize their names to future posteritie, by being kinde *Nursing Fathers* to good *Literature*, Reuiued the liberall *Arts* and *Sciences*, especially the *Mathematickes*, which were somewhat neglected euen in the *Vniuersities*; and endowed them with such Maintenance and exhibition, that (their worldly wants being more then meanly supply'd) they haue and doe continually strue with highest *Art* and *Industry*, so to explaine them to the world by way of *Lecture*, and otherwise, that much good from thence redoundeth to many desirous of those *Knowledges*, and more and more will, as time and occasion shall serue. What fruits my selfe in particular haue receiu'd  
by

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*Dedicatorie.*

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by that one particular *Lecture* of *Musicke* (whereof I was an vnworthie *Auditor*) I dutifully acknowledge to haue proceeded from that *Colledge*; and doe heere *Commende* and *Dedicate* them to your *Worshipps*, Who are *Visitors* and *Guardians* of that most famous *Foundation*, from whence I haue receiu'd such benefit in these my studies. For as I haue beene encouraged by your Noblenes to trauaile in these Studies, so by Duty they belong to *You*, from whome they had their *Animation*. May it therefore please your *Worshipps* to accept this my Discourse of *Musicke* with some *Harmonicall Examples* thereof, as a *Simple Sacrifice*, in part of that deuotion and seruice which I owe, vpon promise and full intendment by your wonted goodnes and assistance, to search for Richer and riper *Discoueries* in this *Musicall Continent*. So wishing the long Continuance of your carefull *Loue*, and louing *Care* to al good *Learning*, especially to *Musicke*, the earthly *Solace* of Mans Soule, I euer Remaine

The *Honourer*, and sincere *Affector*

of your Approued

good Mindes

*Thomas Rauenscroft.*

## Apologie.

**P**lutarch in his Booke of *Musicke* saith, that *Pherecrates* the Comickall Poet presented *Musicke* in forme and habite of a Woman, her body pitteously scourged and mangled; *Iustice* demaunding the reason, she in her complaint made answer, that *Melanipides*, *Cynesias*, *Phrynis*, and *Timotheus* had through certaine *uncertaine Opinions* and *Changes*, wrought her so much woe.

If *Pherecrates* had now liued, well and truely might he haue presented her \* *Pannis annisq; obstatam*, with scarce *Ligatures* left to preserve the compacture of her *Body*, so much is she wrong'd, dilacerated, dismembred, and disioynted in these our daies; she scarcely hath *Forme* or *Habite* left, but e'ne as a *Skeleton*, retaines onely a shape, or shadowe, of what she was in her former purity. \* *Tercia.*

Now may she fit complayning, O woe is me, that was ordain'd for the welfare of all vertue in *Man*; O woe is me, that to whome I brought so much goodnesse, by him I should be vilified, and so ill intreated; O woe is me, that for whome, and for whose best good I ordain'd *Lawes* and *Precepts*, by him, and onely him, I should be thus abus'd, my *Lawes* violated, my *Precepts* reiected, and my selfe made a laughing stocke; O woe is me, that e're I was, or did so much good for him that sets so light by me.

And (if euer) this braine-sicke *Age* wherein we liue, may best testifie her misery; for neither *Her selfe*, nor her *Lawes* are regarded euen of her *Children*, but most led by their stragling passions runne after their owne rebellious Imaginations; which doth breed a misery of miseries vnto *Her*, great griefe and sorrow to her true borne *Children*, and to all, a base wretched *Estimation*, aswell amongst those who know her *Eminencie*, as those who neuer knew *Her*, nor any other vertue.

And if we shall finde (as certainly finde we shall) in one member of *Her*, in one little part of her *Precepts*, so many erroneous and repugnant *Absurdities* committed, what should we meete with, if we did search into her whole *Body*? surely such a contumelious *Insurrection*, that either for Ignorance or shame in so much wronging *Her*, we must stand obstinate, and set *Her* at defiance, or with peaceable vnderstanding submit our selues to *Her Censure*, checking our wilfull

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## *The Apologie.*

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wilfull Nature, correcting our Ignorance, reforming all offences, with submissiue obedience to follow the *Lawes* and *Precepts* by *Her* ordain'd, whereby we shall returne into grace and fauour with *Her*, and be graced and fauoured of all *Hers*; for she commendeth her *Founders* and *Fauourers*, and she honoureth all those who entertaine *Her*.

And now in the behalfe of my *Mother Musicke*, as a dutiful childe to condole, and (to my power) to minister a Medicine to *Her* Maladies, haue I oppos'd my selfe against a Capitall Rebelle *Common Practise*, or *Custom*, which long since seditiously resisted, & through arrogancy and ignorance hath incens'd against *Her*, and drawne away the most part of her *Children* from their due allegiance; whereby I intend either to right *Her*, by reclaiming them to the *Line* of her *Lawes* and *Precepts*, or to make knowne vnto the world all her *Spurious* and *Illegitimate Children*, that doe thus vnnaturally oppose themselves against *Her*.

For Iudges whereof on *Musickes* behalfe, I haue chosen most worthy and Iudicious *Senators* of *Her* Common-wealth, who following her *Precepts* and *Lawes* from their Infancy, haue sought (as their *Ensamples* testifie) to the vtmost of their powers, to reduce all to *Her* gouernment.

For Iudges on their side, although I could nominate many, and those *Capitall Masters* too (for so they are accounted of the *Rebellious Rowte*, whom in regard of ignorant estimation of their worth, or worthlesse estimation, I forbear to name;) yet may they be knowne to all, because they will be the first that will *oppose*, & the last and least that will, or can alleadge *Reason* for their *Tenents*; only they will vrge effeminately their owne *Will*, or passionately their owne *Fancy*, or that they haue seene the contrary, and their *Ensamples* in *Print*; but true Iudgement will be able to conuince such *Humorists*, and to sift out the *flowre of Truth* from the *huskes of Error* in this Musicall *Monarchie*. For as it is sufficient commendations for an honest *Cato*, if he be disparaged in his reputation but by some dissolute, disordered *Clodius*, or *Cataline*: so can there be no greater approbation of any *Facultie*, or *Science* whatsoeuer, then to be oppung'd and discommended by an *Ignorant Artist*, or some raine *Professor* of the same *Mysteries*.

And such be they (if there be any, as I doubt too many) for the most part, whome *Horace* termes *Humorous Singsters*, such as  
*Arcadius*

## Apologie.

*Arcadius* was, saying of such,

(<sup>1</sup>) *Horat. Satyr. 3. lib. 1.*

(<sup>1</sup>) *Ut nunquam inducant animam cantare, rogati,  
In:ussi nunquam desistant:*

Thus Englished by *Doctor Case*, a *Mecenas* of *Musicke*,

(<sup>2</sup>) *Praise of Mus<sup>t</sup> to the Reader.*

(<sup>2</sup>) *That being prai'd to sing and shew their skill,  
Cannot induced be, say what thou list:  
But unrequested keepe a chaunting still,  
And from their folly neuer will desist.*

(<sup>3</sup>) *Glareanus* termes them *Common Cantors* or *Chaunters*, of whom  
(<sup>4</sup>) *Plutarch* (according to the *Prouerbiall* verse) saith,

(<sup>3</sup>) *Glareanus Dodecachordi. lib. 3. cap. 8. Ibidem lib. 3. cap. 9.*

*A Begger can no Begger well abide,  
And Chaunters one by th' other is enuy'de:*

(<sup>4</sup>) *Plutarch Simposiackes lib. 1.*

And by diuers others they are term'd *Customable Composers*; But  
(<sup>5</sup>) *Ornithoparchus* saith, they entitle themselues the *Musitians* of  
*Musitians, per excellentiam*, who being ignorant of all things in our  
*Art*, yet brag of their generall Knowledge; & one discouering such  
*Natures* saith,

(<sup>5</sup>) *Ornithoparchus lib. 2. cap. 8.*

*Such doe contend without the cause discerning,  
And argue most of that they haue no learning.*

But let their owne fancies and arrogancies either Confirme, or  
Confute them; for by their meanes, (and onely them) is grounded  
in the heart of *Greatnes*, that our *Arts Greatnes* is great onely in a  
*Base*, whereby she is fallen to such *Vilitie*, that the *Learned* are  
weary thereof, the *Ignorant* ashamed, *Themselues* despis'd, made a  
mockery, and a Iesling stocke, onely seruing (and good) for no  
other vse, then to satisfie their Barbarous affections, which are like  
those of the (<sup>6</sup>) *Polititian Archidamus*, (or such like *Secretaries*) whose  
Belly was his Idoll, made more account of a *Caterer*, then a *Cantor*.

(<sup>6</sup>) *Praise of Mus<sup>t</sup>: fol. 27.*

But the more the pittie, too too many such *Polititians* there are  
in these dayes, who esteeme of *Musicks Professors* no otherwise  
(nay scarce so much) then they doe of *Hunters* and *Faulkoners*, and  
to deserue (at the most) no better to be rewarded, or regarded.

These are no better then *Monstra Hominum*; with *Lucius* the

*Emperour*

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## Apologie

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*Emperours* they esteeme *Learning* and all *Virtue* to be the *Bare* and *plaine* of a *Common-wealth*: And yet (forsooth) these *Archidamuses* will seeme to countenance and entertaine *Musicks Professors*; But alas it is vpon *Colours* and *Pretext*, to make shew vnto the world that there is in them a *Musicall Genius*, and a religious disposition; they make this their vertue, to shadow such inhumane desires, for the better accomplishing of their priuate ends. And when their humours are to be besotted with the *Soule-ravishing* pleasure and content of melodious *Harmony*, they seeke either by dissembling *Commendations*, or grosse *Flattery*, or the like, (by any ordinary capacity quickly conceiued) to grieue and discontent those *outwardly*, who affoord them delight, and contentment *inwardly*.

What pollicies are vs'd in the *Entertaining* of these *Professors*, in the *Retaining* of them, and in their small *Salaries* and *Pittances* (which they terme *Competencies*) I forbear at this time to disclose; But let such *Golden Sheepe*, who are better *Glad* then *Taught*, & wanting an ingenuous & generous disposition, are willing to prostitute themselves to *Dance* after every mans *Pipe*, or to *Fiddle* at every mans *Whistle*, be as they deserue; I could wish & aduice all *Students* of our *Art*, or any other noble *Science* and *Speculative Facultie* whatsoever, to account of *Such* as they account of *Them*, and to stand firme for the honour and estimation of *Learning*.

But to our former discourse: Most men respect *Parasutes* most, who foolishly feede, and flatter them in their naturall affections, but reiect and despise those *Tell-truths* who discover their follies. Let *Common Prælife* and her *Complices* censure me as they please, building vpon a good foundation I am prepar'd; For 'tis neither *Vaine-glory*, nor *Ambition* that I ayme at, but onely the *Honour* of our *Art*, to vindicate *Her* from these *Solacismes*, and *Barbarismes*, wherewith she is now pestred. I loue and reuerence the vnderstanding *Artist* and naturall *Affecter*, as life; but detest the selfe-conceited pertinacious *Ayrist*, and politick *Fauourite* as death; & both shall be knowne by their affecting, or censuring of me.

It is an easie matter (saith one) to finde fault; & an ordinary matter (say I) tis to commit a fault, and there is no reason but faults (especially great ones as these are) should be corrected.

(1) *Gla: Ded:* (1) *Franchinus* obserued these errors in the *Common Prælife*, and  
*lib. 3 cap 8.* reiected them. *Glareanus*

## Apologie.

(<sup>1</sup>) *Glareanus* likewise sought to reforme them.

(<sup>2</sup>) *Morley* acknowledged them for errors; but was loath to break the *Common Practise*, or received *Customes*; yet if any would change, he would be the first that should follow.

(<sup>1</sup>) *Glareanus* Dode-  
lib. 3. cap. I. I.  
(<sup>2</sup>) *Morley* An-  
nota: on Tri-  
pla-proportion.

The Ice is broken, and the Foot-path found; and I hope to finde many *Morleyes* aliue, though *He* (who did shine as the *Sunne* in the *Firmament* of our *Art*, and did first giue light to our vnderstanding with his *Præcepts*) be long since come to the *Cloſe* and *Period* of his *Time*; But his posterity, as *Starres*, receiuing light and benefit from his Labours, will (I hope) according to his desire and wishes, entertaine and embrace such *Opinions*, as he himſelfe acknowledg'd to be true.

In this little *Treatiſe* I haue not obseru'd onely the *Writings* of *Authors* (because I found them various and differing among themſelves; Some obseru'd the custome of the *Common Practiſe*: Others not onely the *Practiſe*, but the *Reason* of each particular *Præcept*: A third, well vnderstanding neither *Theory* nor *Practiſe*, drew out certaine *Rules* from both the former, and according to their owne *Imaginations* deliuer'd *absurd Opinions*) but I haue search't the very *Originall* of our *Art*, and *Etimologie* of each proper *Terme*; how, & wher-to each thing is appropriated; I haue compar'd the *Practiſe* with the *Theory*, *Nature* with our *Art*, and it with other *Arts*, and I finde it a Subordinate *Mathematicke*, extracted from the Quinteſſence of *Arithmetick* in the *Rules* and *Præcepts*.

So that then (Courteous Reader) if thou find'st *Reason* and *Authority* for my *Aſſertions*, neither misconſtrue me, nor condemne me without better *Reason*, *Prooſe*, and *Authority*, then heere I alleadge; And although diuers may produce *Authors* (and happily the ſelfe ſame which I alleadge) yet ſhal they finde that thoſe *Authors* themſelves acknowledge to haue receiu'd them from the *Common Practiſe*, and not from the *Fundamentall Reasons* of the *Grounds* and *Rules* of our *Art*; But till then, if thou accept and entertaine them, my deſires and labours haue their accompliſh'd & wiſh'd for, rewards.

If any obiect, that thoſe former *Harmonies* by mee published in my *Infancy* are contrary to theſe my obiections; I anſwere, I did then as a *Childe*; I did follow *Enſamples* more then *Reasons*; and thoſe *Workes* for the moſt part were not Compos'd by *My ſelfe*, but by diuers and ſundry *Authors*, which I neuer the leſſe compil'd together, in regard of the generall delight men tooke in them;



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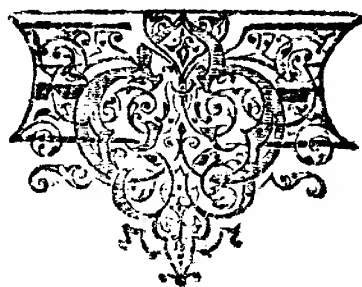
## Apologie.

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And although very many of them were *Defectiue* in their Composition when they came to my hands : yet according to my knowledge then, I *corrected* them and *commended* them to the world, and had the *Printer* and *Press-Corrector* discharg'd their office with care, they had appear'd without any defect in their *Cliffes*, *Notes*, and *Ditties*, though most part of their *Measures* in the *Prolation* and *Diminutions* (following the *Common Practise*) are falsely *Character'd*; the which, by this fourth and last worke of *Ionick Harmonies*, may be corrected.

The *Forraine Artist* saith, that an *Englishman* is an excellent *Imitator*, but a very bad *Inuentor*; and indeed it should so appeare; for we obseruing such *Inuentions* which they ensample to vs, as *Madrigalls*, *Pastorals*, *Neapolitanes*, *Ballads*, and diuers other light *Harmonies*, doe bend our courses onely to surpasse the *tuning* of such *Strings*; Among whome if diuers excellent *Composers* haue exceeded their *Ensamples*, why should not we (seeing our *Art* is as copious and ample, our *Clymate* not exceeding moist, and our *Artists* (as they confesse) farre surpasse them in the accuratenes thereof, which is vpon the *Plaine song*, and *multiplicity of Parts*, wherein they doe admire vs,) finde some *Inuention* to set them on worke? Surely the fault is in our slothfull *Natures*, either not aiming at the foresaid *Perfection*, or not making *Vse* of those knowledges for *Inuention*, which they would direct vs vnto.

Wherefore let vs for the honour of our *Art*, of our *Selues* and *Countrie*, (especially those whome she maintaines) endeauour to bring *Her* vnto that *Life*, *Reputation*, *Estimation* and honour, which she formerly did sustaine; so shall wee acknowledge our selues her *True-borne Children*, and knowe *Her selfe* to be a vertuous *Mother* and *Nurse*, and the *World* will esteeme *Her* according to her *Desire*, and reward vs according to our *Deserts*, and all receiue *Comfort* and *Contentment*, according to that power, which she affoordeth.



Of Enamoring.

20

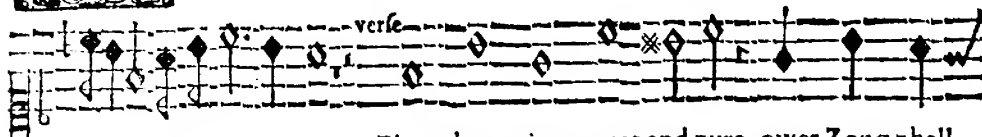
Their Wedlocke.

MEDVZ.

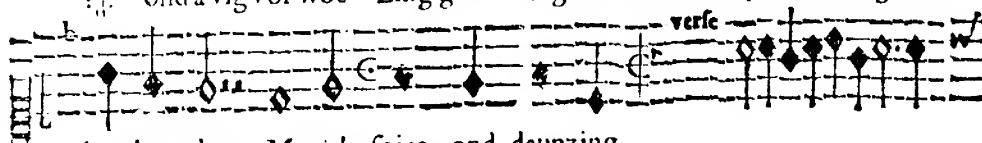
4 VOC.



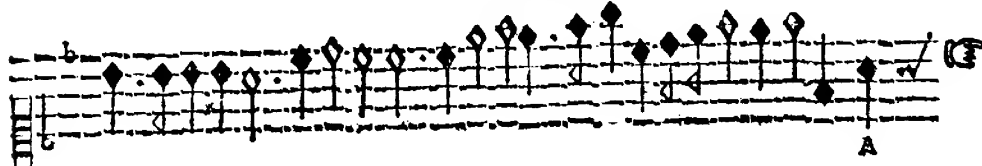
Borgens a Borgen cha hord long agoe be merry merry



and a vig vor woe Zing gleare zing zweet and zure, ower Zong zhall



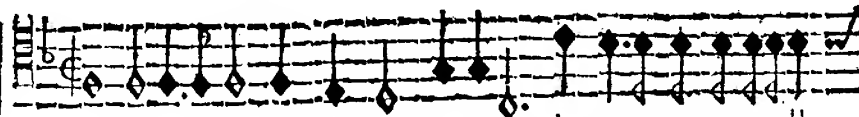
bee but zhorte Muzicke foice, ond daunzing



A

BAZIS.

4. VOC.



Borgens a Borgen, cha hord long agoe, bee merry merry :||:



and a vig vor woe,

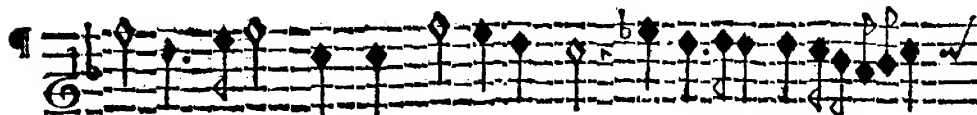


A

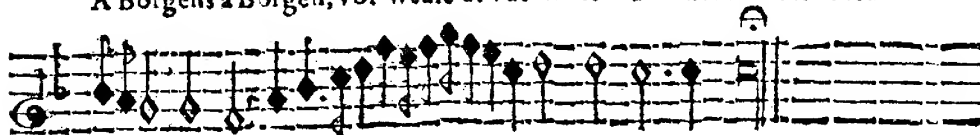
Of *Enamoring.*  
*Their Wedlock.*

DREBLE.

4. VOC



A Borgens a Borgen, vor weale or vor woe. So euer led dis blea-



sing Borden goe, So ::

bleasing Burden goe.

DENOR.

4. VOC.

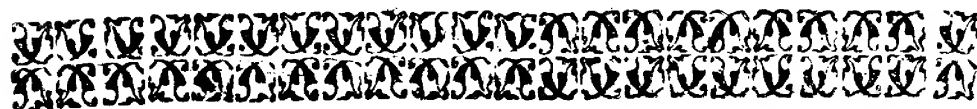


Borgens a borgen vor weale or vor woe, zo euer led dis bleasing borden



goe, so euer let so :: so euer led dis bleasing burdon goe.

*FIN* 7s.



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*Of Enamoring.*

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20

*Their Wedlocke.*

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*MEDVZ.*

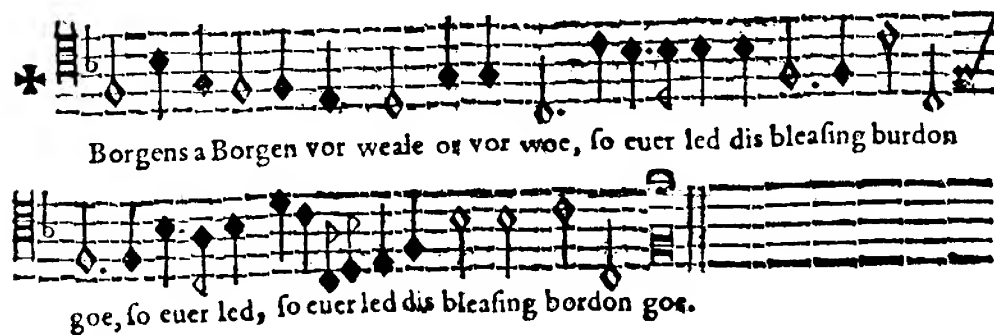
*4. VOC.*



Borgens a Borgens vor weale or vor woe, zo euer led dis blea fing burden  
goe, so euer led :||: dis blea fing burdon goe.

*BAZIS*

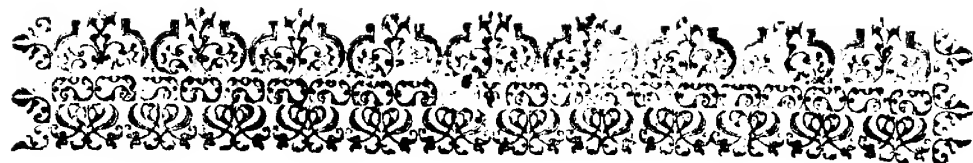
*4 VOC*



Borgens a Borgens vor weale or vor woe, so euer led dis bleasing burdon  
goe, so euer led, so euer led dis bleasing bordon goe.

*FINIS.*





# A TABLE OF ALL THE

## Harmonies Contained in this

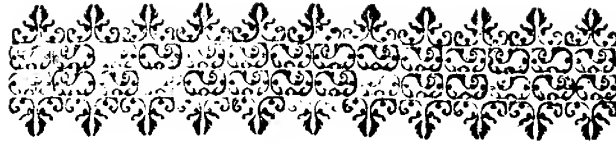
### Booke.

4. VOC.	
HVNTING.	DAVNCEING.
1 <i>A Hunts up.</i> John Bennet.	6 <i>Fayries Daunce.</i> } Tho: Rauencroft
2 <i>A Hunting Song.</i> Edward Peirs.	7 <i>Satyres Daunce.</i> } Bach. of Musicke.
	8 <i>Vrchins Daunce.</i>
	9 <i>Elwes Daunce.</i> John Bennet
HAVVING.	DRINKING.
3 <i>A Hawks up for a Hunts up.</i> } Th. Ra.	10 <i>Of Beere.</i> } Tho: Rauencroft.
4 <i>For the Partridge.</i> } B. Mu.	11 <i>Of Als.</i> } Bach. of Musicke.
5 <i>For the Hearne &amp; Duck.</i> Io Bennet.	12 <i>Of Als and Tobacco.</i>

### ENAM ORING.

- |  |                                       |
|--|---------------------------------------|
| 13 <i>Three Fooles.</i>                              |                                       |
| 14 <i>The Seruant of his Mistris.</i>                | } John Bennet.                        |
| 15 <i>The Mistris of her Seruant.</i>                |                                       |
| 16 <i>Their Mariage solemnized.</i>                  |                                       |
| 17 <i>Hodge Trillindle to his sweet hart Molkyn.</i> | } Thomas Rauencroft Bach. of Musicke. |
| 18 <i>Molkyns answer to Hodge Trillindle.</i>        |                                       |
| 19 <i>Their Conglusion.</i>                          |                                       |
| 20 <i>Their Wedlocke.</i>                            |                                       |

FINIS.



### In Approbation of this Worke.

**I**N former Age, among Musicians rare,  
Regard was had of Measures then in use  
And Characters; ordain'd by speciall care,  
Least after-Cómers should the same abuse;  
But forasmuch as those Composers Sage  
Occasion had not to apply each thing  
Vnto the diuers Humours which this Age  
Hath studred out, and to the world doth bring:  
I well approue this Authors Diligence,  
Who by his Labour Characters hath found,  
To shew what heretofore by negligence  
Hath beene omitted, and for certaine ground  
To make that plaine, that wanting was before  
In Measures, Times, Prolations well obseru'd.  
Wherein his Commendations is the more,  
His Songs, and Skill high Praise hath well deseru'd.

NATHANIELL GYLES Bachelor of Musicke,  
Maister of the Children of his Maiesties  
Chappels, of Household, and Windsor.

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### Of this Ensuing Discourse.

**M**Arkes that did limit Lands in former times  
None durst remoue; so much the common good  
Prenail'd with all men; 'twas the worst of crimes.  
The like in Musicke may be understood,  
For That the treasure of the Soule is, next  
To the rich Store-house of Diuinity:  
Both comfort Soules that are with care perplext,  
and set the Spirit Both from passions free.

*The Markes that limit Musicke heere are t.ight,  
So fixt of ould, which none by right can change,  
Though Vse much alteration hath wrought,  
To Musickes Fathers that would now seeme strange.  
The best embrace, which herein you may finde,  
And th' Author praise for his good Worke, and Minde.*

THO: CAMPION.

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JOHN DOWLAND *Bachelor of Musicke, and Lu-  
tenist to the Kings Sacred Maiestie, in com-  
mendation of this Worke.*

**F**igurate Musicke doth in each Degree  
*Require it Notes, of severall Quantity;  
By Perfect, or Imperfect Measure chang'd:  
And that of More, or Lesse, whose Markes were rang'd  
By Number, Circle, and Poynt: but various use  
Of unskild Composers did induce  
Confusion, which made muddy and obscure,  
What first Invention fram'd most cleere, and pure.  
These, (worthy RAVENSCROFT) are restrain'd by Thee  
To one fixt Forme: and that approv'd by Me.*

---

**In the most iust praise of Musicke, this praise-  
worthy Worke, and my deare, vertu-  
ous, and right expert friend,  
the most iudicious  
Author.**

**T**He ten-fold Orbes of Heauen are said to move  
*By Musicke; for, they make Harmonious din:  
And all the Powres subordinate above  
Spend Time, nay, spend Eternity therein.*

*If*

If Musicke then, none all that All doth none;  
 That's not compriz'd in ALL that spights her State:  
 If not in ALL, it's nought; which who doth loue  
 is worse then nought, to loue what Heau'n doth hate:  
 For, NOUGHT is nothing; fith it was not made  
 By that great WORD, without which made was nought:  
 Then, if that nought but NOUGHT doe her innade,  
 Like God, her goodnesse is surmounting THOUGHT!  
 But no man is so ill that hath no good;  
 So, no man in the Abstract can be nought:  
 Then 'tis no man that hates sweete Musickes moode,  
 But Some-thing worse then all that can be thought.  
 A Beast? O no: A Monster? neither. Then  
 Is it a Deuill? Nothing lesse: for, these  
 Haue Beings with an Angell, or a Man;  
 But that exists not, that sweete Notes displease.  
 FORMES, Essence giue to Man, Beast, Fish, & Fowle;  
 Then Men WERE not, had they no Soule (their Forme)  
 But Musickes haters haue no Forme, nor Soule:  
 So, they (like Sinne) exist but to enoyme,  
 For, had they Soules produc'd in Harmony,  
 Orrather Are it selfe (some Wise auouch)  
 They would be rauisht with her Suauity,  
 And turn'd Cœlestiall with her Heauenly Touch!  
 But, let them goe as more than mortall Sinne  
 Gainst Wiledomes Spirit, not to be forgiven:  
 While thou dost wooe the Soules, which thou dost winne  
 With thy sweet Notes (deere Friend) to mind but Heau'n.  
 Thy Nature, Manners, and thy Notes doe make  
 A Three-fold-Cord, to drawe all hearts it gasses:  
 Thy Musickes Cordes hold Eares and Eyes awake  
 (Yet lullaby in pleasure) with their Straines.  
 So, then this latter Musicke (though alone)  
 'Twixt Fame and Thee doth make an Vnison,  
 Through which consent, though Deaths clouds thee o'errunn  
 Thy glory still shall shine, and cloud the Sun.

Io: Dauies. Heref:

In



---

In Approbation of this ensuing  
Discourse, and the *Author* thereof my  
deare friend, Maister THO-  
MAS RAVENSCROFT.

**A**RTS are much al't'ed from their Pristine State,  
Humors and Fancies so pradaminate.  
Ould Artits though they were Plaine, yet were Sure,  
Their Præcepts and their Principles were Pure:  
But now a dayes We scarce retaine the Grounds,  
W'are so Extrauagant beyond our Bounds.  
Among the Rest, Musicke (that noble Art)  
In this sad Elegie must beare a Part;  
Whose Purity was such in times of yore,  
(When Theory the Practise went before)  
That then She was had in as great Esteeme  
As now of Her the Vulgar basely Deeme.  
Errors in Figures, Characters, and Note  
Doe Now cause many Teach, and Learne by rote.  
This my deare Friend doth seeke hære to amend;  
Wherein he trauail'd farre, great paines did spend  
To right his Mother; he seekes to reduce  
Her to her auntsient Grounds, and former Vse,  
To beate downe Common Practise, that doth range  
Among the Commons, and her Præcepts change.  
Heere shall you finde of Measures diuers sorts,  
For Church, for Madrigalls, for sundry Sports;  
Heere shall you finde true Iudgement, store of reading,  
All for the Ould true Rules of Musicke pleading.  
Numbers of 3, among the Meane respected  
Are hence exil'd, and (worthily) reiected,  
As being crept in by Custome, and Vse  
Among the Vulgars, which the Wise refuse.  
Much might be said more of this little Booke:  
But let the Reader indge that on't shall looke.

*Thi*

*This of the Author each I will say,  
 That in One poynt to a man he giveth way;  
 Composing of a Song unto some Ditty  
 He is so Iudicious and so Witty,  
 That weighing first the Nature of each Word  
 He findes fit Notes, that thereunto accord,  
 Making both Sound and Sence well to agree;  
 Witnesse his sundry Songs of Harmonie.  
 What shall I say more? this Worke I approove,  
 And for his Skill, and Paines the Author love.*

MARTIN PEERSON  
*Bachelor of Musicke.*

---

To him that reades.

**C**oncord and Discord still have bene at odds  
 Since the first howe the Heathens made them Gods.  
 In every Profession, Trade, or Art  
 They draw their swords, and each Wit takes a part.  
 There's neither Starre that moveth, nor Hearbe that groweth,  
 But they Dispute upon't with Words, or Blowes.  
 'Mongst which Musicians, hanging up their Harpes  
 Doe growe to fall Flat out, for Flats and Sharpes,  
 And by their Discord make that Art vneuen,  
 Whose Concord should expresse that Peace in Heauen;  
 But heere is One, whose Dove-like Pen of Peace  
 Strives to out-flie such Strife, and make it cease;  
 And Discord brings with Concord to agree,  
 That from their Strife he raises Harmonie.  
 He that for Loue doth This, and not for Gaine,  
 Must needs have Praise, the proper due for Paine.

WILLIAM AVSTIN.



---

To my deare Friend Maister  
THOMAS RAVENSCROFT,  
vpon this *Work*.

**I** Propheſie ( deare Friend ) that thou which giu'ſt  
The Dead deſerued Bayes, ſhalt while thou liu'ſt  
Neuer want Garlands of that Sacred Tree  
To Crowne thee in Eternall memorie:  
Thou that haſt made the dying Coales to Glowe  
Of oul'd Ed: Piers his name; which now ſhall growe  
( 'Gainſt all that enuious or malicious bee )  
In high Opinion 'mongſt Poſteritie;  
Nor ſhalt they touch Worth without Reuerence,  
In whome once dwelt ſuch perfect Excellence  
In Heau'nly Muſicke; I may call it ſo,  
If oul'd Pythagoras ſaid truly, who  
Affirm'd that the Sphaeres Celeſtia'l  
Are in their Motion truly Muſicall:  
And Man, in whome is found a humane Minde,  
( Then Whome, ( Angells except ) who'e're could finde  
A Nobler Creature ) ſome affirme conſiſteth  
Onely of Harmony, wherein exiſteth  
The Soule of Muſicke; and yet ( but for Thee )  
This Man had dy'd to all mens memorie;  
Whoſe Name ( now cleau'd from ruſt ) this Worke of thine  
( While there are Times or Men ) I doe deuine  
Shall keepe Aliue; nor ſhall thy owne Name die,  
But by this Worke liue to Eternitie:  
And from it men hereafter ſhall pull out  
Scourges, to laſh the baſe Mechanicke Rout  
Of Mercenary Minſtrels, who haue made  
( To their owne ſcorne ) this Noble Art, a Trade.

THO: PIER.

---

*In Laudem huius opusculi.*

**N**I bona (prisca licèt) non consuetudo ferenda;  
Dirue, quod rectum ius negat esse suum.  
Sit speciosa licèt tua, si sit adultera forma,  
Vera magis grata est, altera fucus erit.  
Iste *Notas* pariterq; *Nothas* dat (perlege *Lector*)  
Quèis miserè est rudibus *Musica* læsa *Liber*,  
Est dignus quem sæpe legas facilisq; paratu est:  
Multus in *Authorem* sit tuus ergo fauor.

T. H.

---

*De ingenuo Iuvene* T. R. (annos 22. nato) *Musica*.  
*Studiofissimo, huius Libelluli*  
*Authore.*

**R**Ara auis *Arte Senex* Iuvenis; Sed rarior est, si  
*Aetate* est juvenis, *Moribus* ille *Senex*.  
*Rara auis* est *Author*; (pœnè est pars (1) *Nominis* vna)  
Namq; annis juvenis, *Moribus*, *Arte* *Senex*.  
(2) Non vidit tria *Lustra* *Puer*, quin *Arte* probatus,  
*Vitâ* laudatus, Sumpfit in *Arte* *Gradum*.  
Quale fuit studium, *Liber* hic testabitur; in quo  
*Vim*, *Vitam* Numeris reddidit ille *Nonam*.  
Quàm benè castigat, malè quos induxerat *Vfus*.  
Errores, *Priscas* hîc renouando *Notas*?  
*Arte* *Senex*, *Virtute* *Senex*, *etate* *Adolescens*  
*Ibone*, *Rara auis* es; Scribe *bonis* *ambus*.

(1) *Raunscroft.*

(2) *Ad annos*  
*14. Creatus est*  
*Baccalaureus*  
*facultatis Mu-*  
*sicae in Academi-*  
*Cambrig.*

R. LL. Theo-muso-philus.

FINIS.

THE



## THE PREFACE.



*Musicke* in ancient times, was held in as great *Estimation*, *Reuerence*, and *Honour*, by the *Best understandings* and *Noblest Bloods*, as any *Science Liberrall* whatsoeuer. The *Grane Philosophers* reputed it an *Inuention* of the *Gods*, which they had bestowed on *Men*, to make them *better conditioned*, then bare *Nature* afforded : And the *Wise Grecians* therefore educated their children in *it*, that by meanes of *it*, they might *temper* their mindes, and fully settle therein, the *Vertues* of *Modestie* and *Honesty* : and, (in a word) *all of worth* euer held it, a very *Direct* and *Necessary* course, for the best *Institution of Life*, and *Correction of ill manners*.

The *Causes* then of that *Disrepute*, and *ouer lowe Estimation*, which *Musicke* in these dayes, (for the most part) sustaines, and whether they proceed from *Corruptions of Nature*, or *Art*, or both, as long since I began to meruaile at, so had I now vttered some obseruations thereabout, had not counsaile, and discretion perswaded me a while for a further exact suruay.

I had then (amidst other things) vnfolded on the one side, both the *Naturall*, and also the *Polittick Affect* and

A

*Entertayne*?

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Entertayner of our *Art*, and on the other side, the strange imbecillity of our Professors, a great part of them Profess *Generall Masters*, able (they will vndertake) fully to teach both precepts and *Practise* of our *Art*, in one poore yeare, (or lesse if you will:) and yet (spoken it shall be without offence) the most of them, not well vnderstanding the very *Nature* of a *Sound*, or the *Difference* of *Properties*, the *Distinction* of *Tones*, the *Division* of *Numbers and Measures*, the *inequality* of *Proportions*, nay, scarce Defining the nature of that *Instrument*, Masters whereof they professe themselves to be.

I had likewise poynted at some other abuses, committed and suffered by *Musicks Professors*, as well in *Ecclesiastick* as *Common Service*, whereby the one, findes his Due Right empayred; & the other, his Estimation; and both, their Abilities.

As for those common kinde *Practitioners*, (truly cyleped *Minstrells*, though our City makes *Musicians* of them) who making account forsooth to doe the *Art* Honour, now in these daies of the ill opinion, and small credit it beares, haue (fairely) brought it downe from a cheife *Liberall Science*, to the basest almost of *Mechanick Functions*: I make no question, but in good time it may returne vpon their owne necks, and their Desert be rewarded, as Statute in that case hath already (most worthily) provided.

Besides, I suppose I should hardly haue omitted the Beleefe (whereof I finde some *Aery* or *Instrumentall Composers* and *Practitioners* to be) concerning certaine Vices, which their Ignorance is perswaded, our *Art* receiues helpe by, how disagreeing focuer, both to *Nature* and *Reason*, which is the soule of all *Arts*.

And then for amends of all, I should at last, haue affoorded somewhat in the generall precepts, both of *Plaine*, and *Measurable Musick*, in the many *Diuersties*, which the *Nature* of *Compositions* giue vs, from the very *originall* of them, to  
that

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that *excellencie*, wherein the *Art* is now to be found, and in divers other particulars tending to the same effect.

But now in the meane time, let the *Affector* shew his *Disposition*, and the *Professor* his *Art*, to both whome I promise, that when e're I proceed in it, I will be free and impartiall, as Rule and Reason onely giues me, laying my Obseruations, and so desiring (if it may be) the restitution of our Science, to Due, and ancient Honour.

And till then (if at all they loue the *Art*) they shall well accept of my good will, and (with me) take in good worth, these *various Sprightfull, Delightfull Harmonies*, which now I bring them. Their *Composure* I dare warrant, 'tis not onely of *Ayre*, made for some small tickling of the outward Sence alone, but a great deale more solide, and sweetly vnited to *Number, Measures, and Nature* of the *Ditty*. The earnest affections which a man hath, in the vse of such *Recreations* as they are made for, are so fully exprest in them, for *Tact, Prolation, and Diminution*, that not onely the *Ignorant* Eare must needs be pleased with them, for their *Variety* of *sweet Straynes*, and the *Humorous Fantastick* eare satisfied, in the *Iocundity* of their many *Changes*, but also the *Iudicious* hearer will finde that in them, which passes the *Outward* sence, & strikes a *rare delight* of *Passion* vpon the *Mind* it selfe, that attends them.

I will take so much *Iudgement* vpon me, as to affirme, I finde a *great* part of them so, though (without any tryall) the very *Naming* of those *two Worthies* in their *Art, and Times*, (and especially in these *kinds*) who first *Composed* that part I now speake of, is warrant inough for such a Beleefe of them. Maister *Edward Pearce* the first, sometimes Maister of the Children of Saint *Paules* in London, and there my Maister, a man of singular eminency in his *Profession*, both in the *Educating* of *Children* for the ordering of the *Voyce* so, as the *Quality* might afterward credit him and pre-

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*ferre* them : And also in those his *Compositions* to the Lute, whereof, the world enioyes many, (as from the *Maister* of that Instrument) together with his skilfull Instructions for other Instruments too, as his fruits can beare him witnesse.

The second I name, as partner in this worke, is Maister *John Bennet*, a Gentleman admirable for all kindes of *Composures*, either in *Art*, or *Ayre*, *Simple* or *Mixt*, of what Nature soeuer. I can easily belecue he had somewhat more then *Art*, euen some *Naturall instinct* or *Better Inspiration*, by which, in all his workes, the very *life* of that *Passion*, which the *Ditty* sounded, is so truely exprest, as if he had measured it alone by his owne Soule, and inuented no other *Harmony*, then his owne sensible feeling in that *Affecti-on* did affoord him.

As for this little worke, and the Diuersities therein, they appertayne all, to the common *Recreations* that men take, and therein vtter that *Passion* which men discover in the vse of those *Recreations*: As are

{ 1 <i>Hunting</i> }	{ 3 <i>Dauncing</i> }
{ 2 <i>Hawking</i> }	{ 4 <i>Drinking</i> }

5 *Enamoring*:

All which are here as liuely Characteriz'd, as euer were any of the kind yet among vs, withall *Measure*, and *Rule* to *Art* appertayning.

### I. 2.

**H** *Hunting* & *Hawking* haue the first place, as the most *generous* and *worthy* kindes of *Recreations*. In the *performance* of both which, such are the *Times*, *Numbers*, and *Measures*, obseruable, not in *Man* alone that vses the *Pastime*, but euen in the *Creatures* also, that either *make* the *Game*, or *pursue* it,



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as being duely *Composed*, beget an *excellent Harmony*, and require the *Singers skill* to vtter them, as if he were then abroad at the *performing* of them.

3.

THE next we present is *Dancing*, but that with some difference from the common *Exercise* now a daies of it, in our *Masks* and *Reuells*: As not grounded on the *Dauncing* of *Measures*, and accordingly bound to some particular *Rules* and *Numbers*, proper to the *Nature* of that *Dance* only, which then is afoot: But fashioned like those *Antique Daunces*, which the *Poets* would haue vs belecue, the *Fayries*, and the *Satyres*, and those other *Rurall Natures* frequented, and hauing in them, much more *variety* and *change* then any other *Composition*, and withall so expressing our *imperfect Moods* and *Measures*, for their *Tact*, *Prolation*, and *Diminution*, that in singing, *cunningly* and *Sprightly* to resemble them, must needs giue the *performance* high commendation, and the Hearer the most pleasing delight that may be.

4.

DRINKING is our *fourth Recreation*. For so'tis become (at least, if not the *first*) by the *use & Delight* that men now take in it, and so, for their sakes, I am content now to terme it. And among all the rest, for theirs Especially, that in the *Aery* part of our *Faculty*, for want of *Skill* and *Reason* in that which they *performe*, set their *Strength* and *Spirits* to search it out of the other *Elements*, chiefly out of those two, that the *Ayre* is environed with, *Fire* and *Water*, well *compos'd* and *Brew'd* together, wherein they are resolu'd to grow *exceeding skilfull*, or else it shal cost their Braines a fiering, and their Bowells a drowning. The *Earth* indeed they looke least after, 'tis base that they account, and for *Mechanick Spirits* to runne so lowe, The *Note* they sing

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is of a higher *Strayne*, their *Recreation* lies in a brauer *Element*, wherein they *houer*, so *vnlike Men*, so long, so *desperately*, that at last, in their *miserable ends*, they scarce get the *Earth* honestly to couer them.

'Tis not then either for *Direction* or *Incouragement* herein, that I would be thought to bring this *part*; they that take me so, much mistake me, who can better hope, that the perfect *presentation* of this illaudable *demeanour*, will turne this *Sport* into so much *Earnest*, as shall teach the *Innocent Auditor* to *loath* them, if perhaps not *reclayne* the *guilty*.

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### 5.

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O Vrlast *Recreation* heere, is, that they terme *Enamoring*, a *Passion* as (more or lesse) possessing and affecting all, so truly exprest by none, but *Musick*, that is, *Song*, or *Poetry*: the former whereof, giues herein both a *relish*, and a *beauty* to the latter, inasmuch as *Passionate Tunes* make *Amorous Poems* both willinglier heard, and better remembred. I haue heard it said, that *Loue* teaches a man *Musick*, who ne're before knew what pertayned thereto: And the Philosophers three *Principall Causes* of *Musick*, 1. *Dolour*, 2. *loy*, 3. *Enthusiasme* or *rauisling of the Spirit*, are all found by him within *Loues Territories*. Besides, we see the *Soueraignty* of *Musicke* in this *Affection*, by the *Cure* and *Remedy* it affoords the *Dispassionate*, and *Infortunate Sonnes* of *Loue*, thereby to assuage the *turmoyles*, and quiet the *tempests* that were raised in them.

AND herenow, 'twere high time for me to make an *End* of *Prefacing*, did I not foresee, that the different *Character* which herein I giue the *Time* of these *Compositions*, may perhaps seeme strange to the *Performer*, because, how're the *Tact*, according to the seuerall *Motions*, is vulgarly knowne, yet is it altogether *vn-art-like Charactered*,

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raftered, and accordingly the *Practise* of them, (amongst vs especially) not aright exprest. To approue them therefore to the *Muses*, and to warrant them, for the true *Forme* of *Charactering* the *Time*, both in *imperfect* and *perfect Measures*: As also to preuent the *Ignorant*, that they venture not, (without better *Reason* of the *Art*, then I shall giue them) præiudiciously to draw the common *Practise* for an *Argument* against me, I will now, in as few words as well I may, præmise some particular *Notions and Rules* in the *Measurable part of Musick*, to which alone (and not to the other, the *Playne and Simple Part* :) the *Resolution* of these doubts may in this case be thought necessary.

\* \* \*





## The Definitions and Divisions of Moode Time, & Prolation in Measurable Musick.



**M**easurable Musick is defined to be a *Harmony* of diuers sortes of *Sounds*, exprest by certaine *Characters* or *Figures* called *Notes*, describd on *Lines* & *Spaces*, different in *Name*, *Essence*, *Forme*, *Quantity*, and *Quality*, which are sung by a *Measure* of *Time*; or as <sup>(1)</sup> *Io: Dunstable*, <sup>(2)</sup> the man whome *Ioan. Nucius* in his *Poeticall Musicke* (and diuers others) affirme to be the first that inuented *Composition*) saith, it hath his beginning at an *Vnite*, and increaseth vpward by two and by three infinitely, and from the highest decreaseth in like manner downe againe to an *Vnite*. (1) *Io: Dunstable* *de Mensurabilis Musica* cap. I.  
(2) *Io: Nucius* *musica Poetica* cap. I.

*Measure* in this *Science* is a *Quantity* of the *length* and *shortnes* of *Time*, either by *Naturall sounds* pronounced by *Voice*, or by *Artificiall*, vpon *Instruments*.

Of this *Musick*, *Franchinus de Colonia* was the first *Inuentor*; and to guide our knowledge the better, obseruing the same course that *Guido Aretinus* did, (who instituted the forme of *Plaine*, or *Simple Musick*) He made *Scales* or *Tables*, in the which all things pertaining to the diuision of *Perfect* and *Imperfect Measures* are contained, and by the which we may by degree attaine to the perfection of this *Knowledge*.

The *Scales* or *Tables* (by him instituted) of diuers are vulgarly termed *Moodes*, by some of better vnderstanding, *Measures*; and consist of *Notes*, *Pauses*, *Degrees*, *Signes*, *Perfection*, and *Imperfection*.

## Of Notes.



A *Note* is a *Signe*, or *Character* representing either a *Naturall*, or *Artificiall Sound*: and it is two fold;

1. *Simple*

2. *Compound.*

*Simple Notes* (Like *Nowne Substantiues*) require none other to be ioyned with them, to shew their signes, or significations; of which there are 8.<sup>(1)</sup> the first five are cal'd *Essentiall* the last 3. *Collateral*. 1. *Large*, 2. *Long*. 3. *Breue* 4. *Semibreue*. 5. *Minime*. 6. *Croschet*. 7. *Quauer*. 8. *Semiquauer*.

(1) *Glareanus*  
*Dodecachord.*  
lib. 3. cap. 4.

*Compound Notes* (Like *Nowne Adiectiues*) cannot stand by themselves, but require another to be ioyned with them to shew their signes and significations & arise from the 4. first *simple Notes*. *Larg*, *Long*, *Breue*, & *Semibreue*; which being fitly conioyn'd one with another, we terme *Ligatures*; of which, those that are with <sup>(2)</sup> *plikes* or *strokes* in *Quadrate formes* are called *Rectes*,  those that are by crooked ones <sup>(3)</sup> *Obliques*,  either ascending or descending; in the *Charactering* of which, that at the *beginning*, that in the *Middle*, and that at the *latter end* must specially be obserued.

(2) (3) *Idem*  
*Dunst. Mus.*  
cap. 12.

For ensamples, I refer all to those forraine *Authors*, that haue at large discours'd of the particular præcepts of this part of *Musike*: but domestically to <sup>(4)</sup> *Master Tho: Morley* who will satisfie any curious obseruer.

(4) *Tho: Morley*  
lib. 1. fol. 9.  
10. 11.

These *Ligatures* were inuented for two respects: 1. for the *Disties sake* 2. (without *Disty*) for breuity of *Pricking*. But in regard the *Notes* now in vse are not of so long a quantity, as when the *Perfect Moodes* were vled, the most part of the *Notes Ligatur'd*, & *Ligatures* themselves are layd aside, except the *Breue* & *Semibreue*, which yet are retain'd for the causes afore mentioned.

The 4.

The 4 last simple notes, *Minime*, *Crotchet*, *Quaver* & *Semiquaver* are therefore not *Ligable*, because they are not *Measured*; for the <sup>(1)</sup>*Minime* is the first Note that *Measureth* (being in it selfe indivisible) and the *Semibreue* the first note *Measured*; and therefore the first Note *ligable*; And for the other 3. *Crotchet*, *Quaver*, and *Semiquaver*, they are neither augmented nor diminished, but keepe one continuall quantitie, (1) Ibidem. Mens. Mus. cap. 15.

The first 4 simple Notes <sup>(2)</sup>*Franchinus* Invented; & although part of their formes were not in the originall as now they are *charactered*, yet their *Measures* were all one: hee was also the first that devided the *Largs* into 3. *Longs*, and the *Long* into 3. *Breues*, and the *Breue* into 3. *Semibreues*, (further then which in those dayes the *Measure* tended not) & all of them into 2. likewise; whereby he was the first that Invented *Perfection*, and *Imperfection*. (2) Ibidem. cap. 3.

The *Minime* <sup>(3)</sup>*Ph. Vitriaco* (the Flowre of *Musicians* of all the world in his time) inuented, obseruing the same forme that *Franchinus* did, deuiding the *Semibreue* into 3. *Minimes*, and into 2. at the least, and term'd it *Prolation*; but as for the *Minime*, not counting otherwise of it then as of an *Unit*, or a *Poynt* in *Geometry*, he reckoned it no *Time*, but the beginning of *Time*, and the very beginning of *Measurable Musicke*; and so in these dayes further then the *Minime* the *Measure* tends not, it being the first and shortest Note that any *Measure* can begin on; as contrarywise the *Large* is the last and longest Note, that the voyce of man with one Breath can deliuer. (3) Ibidem. cap. 6.

And as for our *Crotchets*, *Quavers*, & *Semiquavers*, I yet finde not the Inuention of them; and therefore I suppose no great heede was taken of the Inuentor, yet they were accepted vpon sufferance; yet so, as that we now differ from the auncient in the naming of them, <sup>(4)</sup>for that which we terme our *Quaver*, they term'd a *Crotchet*, & that which (4) Ibidem. cap. 6.

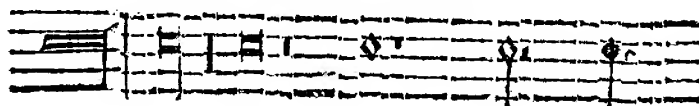
## Of Pauses, or Rests.

we terme a *Crotchet*, they term'd a *Semi Minime*, the halfe of our *Minime*, as the *Semibreue* is the halfe of the *Breue*. And these *Simple* and *Compound Notes* are they, which wee commonly call the *Inward signes* of *Measurable Musicke*.

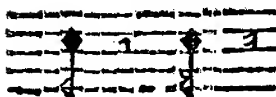
## Of Pauses, or Rests.

**P**auses, or Rests are silent *Characters*, or an *Artificiall* omission of the voyce, representing the *quantity* of the *Inward notes*, or *Signes*, as they are *Measured* by the *outward Signes*, which were Inuented for 3. causes. 1. For *Closes*, 2. for *Fuges*, 3. for avoyding of *Discords*, and disallowances.

*Examples of Inward signes and rests.*



*Large, Longe, Breue, Semi-breue, Minime, Crotchet,*



*Quaver, Semi-quaver.*

## Of Degrees.

**D**egrees were inuented to expresse the *value* of the afore-said principall *Notes*, by a *Perfect* and *Imperfect Measure*. *Perfect Measure* is when all goe by 3.

*Imperfect Measure* when all go by 2. & Degrees are threc-fold:

1. *Moode*
2. *Time*
3. *Prolation.*

As all

## Of the Inward Signes.

5

(<sup>1</sup>) As all other things haue a *Moode* (saith *Glarean*) so hath *Musicke*; and *Modus* signifieth a manner of something to be represented; and heere are all *Notes* of a *Square* *Quadrat* forme, and thereby are appropriated *Largs* and *Longs*, measured by the least of this forme, the *Breues*.

(<sup>1</sup>) *Glareanus*  
*Dodecachord.*  
lib. 3. cap. 5.

*Tempus* signifieth a Time, (<sup>2</sup>) which is ordained by order, hauing a iust *Measure*, set *Limits* & *Bonds*: and here is a figure or *Note* of a (<sup>3</sup>) *Rhombus* or *Circular* forme, which we terme the *Semi-breue*; but the reason why the *Time* is appropriated to the *Breue* is in regard of the *Perfect Measure* of the *Breue* by this *Circular Note*, though in the forme it is applied to the *Semi-breue*.

(<sup>2</sup>) *Plutarch.*  
(<sup>3</sup>) *Glarean*  
lib. 3. cap. 1.  
*Sebald: Heyd:*  
lib. 3. cap. 1.

*Prolation* signifieth an extending or putting foorth; and it is of the *Degrees* from the first measuring *Note* to the last measured, through the *Perfect* and *Imperfect* figures; vnto which terme *Prolation* is applied, a *Note* of a *Circular* body, but with a *Stroke*, as a head ioyned to that Body, which is term'd the *Minime*; (which (<sup>4</sup>) *Minime* measuring the *Semi-breue*) thereby comes it, that the Terme *Prolation* is appropriated to the *Semi-breue*, as being the first *Note* measured by the *Prolationate*, or extending *Note*.

(<sup>4</sup>) *Sebald.*  
*Heyd: lib. 2.*  
cap. 2.  
*Gla. lib. 3.*  
cap. 5.

And all three of these *Degrees*, are 2. fold, (<sup>5</sup>) *Maior* & *Minor*:

(<sup>5</sup>) *In: Dignifi-*  
*ble Mensura-*  
*bilis Musica.*  
cap. 16.

The *Greater Moode perfect* is, when a *Large* containes 3. *Longs*.

The *Lesse Moode perfect* is, when a *Long* containes 3. *Breues*.

The *Greater Moode Imperfect* is, when a *Large* containes 2. *Longs*.

The *Lesse Moode Imperfect* is, when a *Long* containes 2. *Breues*.

*Time perfect* is, when a *Breue* containes 3. *Semi-breues*.

*Time Imperfect* is, when a *Breue* containes 2. *Semi-breues*.

*Prolation perfect* is, when a *Semi-breue* containes 3. *Minimes*.

*Prolation Imperfect* is, when a *Semi-breue* containes 2. *Minimes*.



## Of Outward Signes.

TO these *Degrees* there were added certaine *Outward Signes*, the better to distinguish the *Perfection* and *Imperfection* of *Moode*, *Time*, and *Prolation*.

(<sup>1</sup>) Glarean  
Dodecachord.  
lib. 3. cap. 6.  
(<sup>2</sup>) Schaldus  
Heydon. lib. 2.  
cap. 1.  
Orusheparchus  
lib. 2. cap. 4. 5.  
(<sup>3</sup>) Morley. lib.  
1. folio. 4.

To the (<sup>1</sup>) *Moode* expressing the *perfection* of it is attributed a *Ternary number* thus: 3.

To the (<sup>2</sup>) *Imperfection* the *Binary* expresseth thus 2. (<sup>3</sup>) or the *Ternary* omitted.

But in the first Age of the Invention of this *Art*, it was expressed by *Rests* or *Pauses* of their *Notes*, and in regard of the little use of the *Moodes*, and the *Practicall* occasion of such *Rests* for *Closes*, and coming in of *Fuges*, they were layd aside, and these *Numbers* aforesaid accepted.

The *Perfection* of *Time* (<sup>4</sup>) (as growing out of *Circular motion*) is expressed by a *Round Circle*, thus ○.

The *Imperfection* of it by a *Semicircle* thus C (<sup>5</sup>) As for those that would haue the *Number* signifie the *Time*, and the *Circle* the *Moode*, *Franchinus*, *Glareanus*, and diuers auncient *Theoriks* iustly reprehend them.

(<sup>4</sup>) Ibidem.  
lib. 3. cap. 8.

To *Prolation*, for the expressing of the *perfection* thereof is attributed a *Poynt* or *prick*, signifying the indiuisibility of the *Measure* which is placed in the midst of the *Circle* thus ⊙ or the *Semicircle* thus C: as by its presence it causeth *Perfection*; so by the absence thereof it causeth *Imperfection*; But those slender *Artists*, which would haue the *Ternary number* signifie the *Perfect Prolation*, and the *Binary* the *Imperfect*, (and so onely appropriated) the aforesaid Authors condemne, as most ignorant of these *Measures*.

Furthermore these aforesaid *Degrees* are deuided into 4. *Tables*, by some term'd *Moodes*, by others 4. *Prolations*, (but wrong by both, for of *Moodes* and *Prolations* there are but 2. the *Great* & the *Lesse*) but by the best vnderstandings, 4. manner

## Of the Outward Signes.

7















4. manner of *Figures* are approued to distinguish the *Perfection* and *Imperfection* of these *Degrees*, by which all *Song* in this kinde is measured.

Examples of the 4. *Figures*.

{ 1	Perfect of the more	}	<i>Prolation.</i>
{ 2	Perfect of the Lesse		
{ 3	Imperfect of the more		
{ 4	Imperfect of the Lesse.		


1 *Perfect* of the more *Prolation* in his proper forme, is, when there is *Perfect Moode*, *Perfect Time*, and *Perfect Prolation*, and is thus Charactered.

*Example.*

													
<i>Large</i>	3	<i>Breues.</i>	3	<i>Semh.</i>	3	<i>Min.</i>	3	<i>crot.</i>	2	<i>qua.</i>	2	<i>semia.</i>	2
<i>Longs</i>	9	<i>Sembr.</i>	9	<i>Min.</i>	9	<i>Crot.</i>	6	<i>qua.</i>	4	<i>semq.</i>			
<i>Breues</i>	27	<i>Min.</i>	27	<i>Crot.</i>	18	<i>qua.</i>	12	<i>semq.</i>	8				
<i>Semibreues</i>	81	<i>Crotch.</i>	54	<i>Qua.</i>	36	<i>Semq.</i>	24						
<i>Minimes</i>	162	<i>Qua.</i>	108	<i>Semi.</i>	72								
<i>Crotchets</i>	324	<i>Semi.</i>	216										
<i>Quavers</i>	648												
<i>Semiquavers</i>													

This Table, and the rest following expresse all *perfection*, and *imperfection*, and the quantity of the *Disuisible* and *Induisible Notes*, how many goeth to a *Large*.






*Perfect*

Before the former example this Character of the Perfect  
of the More Prolation should be plac'd thus. 

3

(<sup>1</sup>) *Sebal: Hey:*  
lib. 2. cap. 1.  
*Glarea: Dode*  
lib. 3. cap. 5.  
*John Dunst:*  
cap. 10.  
*Ornitho: lib. 2*  
cap. 4.  
*Morley lib. 1.*  
fol. 13.

(<sup>2</sup>) *Ornitho.*  
lib. 2. cap. 5.

**P**erfect of the lesse Prolation or the lesse extenuation in the lesse Perfect Moode in his proper forme (according to those, whose ensamples ought to be the same with their reasons) in my opinion should be thus Charactered  but with diuers it is thus , thus , and thus ; according to which differences, wee finde great Masters in their workes (especially in their ensamples) much ranging, although the most of them confesse this (<sup>1</sup>) Perfect of the lesse Prolation to be the lesse Moode Perfect: Time perfect, and the great Moode, (which is 3. Longs to the Large) and perfect Prolation (which is 3. Minimes to the Semi-breue) to be Imperfect, and that Perfection is by 3. and Imperfection by 2. Why? either the omitting of the Numbers, and the Binary Number signifying Imperfection, or the single Ternary, although in the Perfect of the more Prolation, the single Ternary noteth the Perfection of both moodes, (<sup>2</sup>) and wheresoeuer the Greater is there is the Lesse, but not contrarily; by which reason it makes good the aforesaid Charactering, and allowes vs for the signifying of the greater Moode Imperfect the Binary Number, for the Lesse Moode perfect the Ternary, for the Time perfect the Round Circle, and for Prolation Imperfect, the absence of the Point or pricke, Example.  2.3.



















Example.







## Of Lesse Moode Perfect.

9

Example of the Perfect of the Lesse Prolation in the  
Measure and division of the Notes.

○  
23

																	
Large.																	
Long	2	Breues	3	f.m.b	3	Min.	2	Crot.	2	qua	2	Sem	2				
Breues	6	Semib.	9	Min	4	Crot.	4	quan.	4	Se.	4						
Semibreues	18	Min.	18	Crot.	12	quan.	4	semig	4								
Minimes	26	Crotch	36	quan.	24	semig	16										
Crotchets	72	quaver	46	Semi.	48												
Quavers	144	Semig.	144														
Semiquavers	288																

THESE 2. Perfect Moodes in these dayes are of little or no use, and therefore I have little to say to them concerning their *Diminutions*; only I finde that the Auncients express them by *Stroks* drawn through their *Circles*: In the *Perfect of the More* for the great *Diminution* thus, (1)  for the *Lesse* thus (2)  In the *Perfect of the Lesse* for the great thus (3)  for the *Lesse* (4)  but these for the most part are out of use, only we finde in diuers *Church & Madrigall Compositions*, the *Perfect of the Lesse* in his great *Diminution* expressing *Sesqui-altera Proportion* thus Charactered (5)  & by diuers examples for *Triple proportion* thus (6)  but because these 2. *Imperfect Moodes* following are now only in use, I will somewhat speake of the absurdities committed in the *Charactering* of their *Measures*, especially for the *Prolations* & *Diminutions*; whereby wee may discouer what things are necessarie and *Art-Like*, & reiect those *Vn-Art-Like Formes* which by Ignorance are crept in.

(1) Glarean:

Dode.lib.3.

cap.11.

(2) Sebald: Hey-

dow lib. 2.

cap 6.

Loffio Se-

nior.lib. 2.

cap 6.

Murley lib.1.

fol 25.

(3) (4) Ibidem.

(5) Glare: Do-

de.lib.3.

cap.11.

(6) Sebald.

Heyd.lib 2.

cap. 6.

**I**mperfect of the More Prolation (which is the extenuation  
of the perfect prolation through the Imperfect Moodes and  
C Time)



must be sung; and that is (say they) 3. to one. True; but then ask them *what three to one?* and they will tell you, 3. *Minimes* to one *Semi-breue*; O most *Vnproportionate Customable Compositors*, whose Art serues them not so much as to distinguish *Prolation* from *Proportion*! For *Prolation* is, when 3. *Minimes* goe to one *Semi-breue*, and *Triple Proportion* is, when 3. *Semi-breues* to one *Semi-breue*, as being a *Proportion of the Greater Inequality*, and (as wee terme it) *Multiplicis generis*, that is when a *Greater Number* is compar'd with a *Lesser*, and containeth the *Lesser* many Times as  $\frac{3}{1}$  &c. It is euident then, that this single *Ternary Number* cannot stand for a *Triple Proportion*, seeing it wants a *Lesser Number* to bee compar'd with all; and beside that, were there a *Number* adioyn'd, yet the signe of the *Imperfect Time*, the *Perfect Prolation*,<sup>(1)</sup> (and *Number* cannot work vpon *Prolation* <sup>(1) Ornitho. lib. 2. cap. 8.</sup>) so long as the *Circle* retaines the *Poynt*,) the *Charactering* of the *Note* in white, the breaking of the *Measur'd Notes*, and the *Measure* of a *Lesser Quantity* and *Quality* to the *Tact*, would all resolue vs, 'tis no *Triple Proportion*.

Others then being beaten from that opinion, and yet not doubting but to hit the marke, make answer; Some, that the *Number* is there set to signifie, that 3. *Minimes* went to a *Semi-Breue*, in their idle conceites neuer remembring that the *Poynt* in the *Semi-Circle* signifies that sufficiently: Some, that it is to signifie the *Moode*, not regarding that the *Measure* it selfe confutes them, in as much as this *Ternary Number* signifieth *Perfection*, and the *Moodes* in this *Measure* are *Imperfect*. And lastly, Some (rather then faile) will haue it signifie *Time*, quite forgetting (as good *Authors* obserue) that 'tis the *Circle* which signifies it, which being broken in this *Measure*, makes it therefore *Imperfect*.

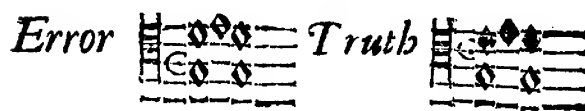
May I not then wel conclude, that seeing this *Number* signifieth neither *Proportion*, nor *Prolation*, nor *Imperfect moodes*,

nor *Time*, 'tis but an Intruder, and by right must be wholly left out in the *Measure* of the *Perfect Prolation*? which being graunted, I will say no more of it, as making account that it is a thing generally knowne.

The vse of this *Perfect Prolation* is, in *Service Divine* for *Jubilees* and *Thanksgivings*, and otherwise for *Galliards* in *Renellings*.

But in this *Measure*, I obserue another great *error* committed by them, which expresse the *Sesqui-altera-Proportion* with 3. *White Semi-breues*, belike not vnderstanding, that herein a *White Semi-breue* contaynes 2. *Minimes*, if it be not *Imperfected* by a *Lesse Note* going *before*, or *following*; Yet will they (forsooth) haue 3. of these *White Semi-breues* goe to the *Tyme* of 2. *Tacts* or *Strokes*; whereas, in all nature of *Proportions*, it (contrariwise) ought to bee exprest with 3. *Semi-breues Denigrated*, and so signifying *Diminution*; which then containe the *quantity* that they ayme at, of two *Strokes* in this *Perfect Prolation*,

### Example.



VNto this *perfect Prolation*, there pertaines a 2. folde *Diminution*, the *Greater* and the *Lesser*; signified by *Internall*, and *Externall Signes*.

(1) To: *Magirus de Art. Musica.*

(1) *Internall* by the *Denigrating* or blacking of the *Inward* or *simple White Notes* without the *Externall Signe*, Diminish the *Tact*, as much as the *Externall Signe* it selfe of the *Great Diminution*: Examples of which wee finde

## Of Great Diminution.

13

finde Diuers, in Church Songs, Madrigalls, and such like as thus:

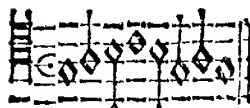


And diuers others there are bothin the *Perfect* and *Imperfect Measures*, all pertayning to the *Great Diminution*.

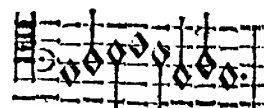
The *Externall Signes* are those which are set, at the beginning of *Songs*, and are the *Characters* of the *Degrees*, for the *Diminishing* of the *White* and *Blacke Notes*, by *Dash* and *Retort*, in the *Great* and *Lesse Motion* of the *Tact*.

The *Great Diminution* and the *Externall Signe* to signifie it in *White*, is by a retort of the *Semi-Circle* with the *Character* of *Prolation* thus

### Example.



*Perfect Prolation*



*Great Diminution.*

Otherwise ioyning the *Externall* and the *Internall Signes* together, 'tis thus signified,



C 3

Whereas



Whereas the cōmon practise (in *Composition* for *Church Songs*, *Madrigalls*, *Pastoralls*, *Ballads*, &c.) charactereth this *Diminution* with *denigrated Notes*, and the *Outward signe* by the *Ternary Number* thus:



They seeme to drawe their Reasons (as some *Masters* haue affirm'd) from the 3. swift feete in *Poetry*, *Trocheus*, *Iambus*, and *Tribrachius*, in regard of the *Notes* that are *Diminished*.

But then why it should bee apply'd more to this *Diminution* then to the *Perfect Prolation* I see no Reason at all; by cause howe're the *Tact* of this *Diminution* be of a swifter *Motion*, yet the *Measures* are all one in the diuiding of the *Semi-breue*, according to those feete. As 1. *Trocheus*, which is one long and the other short, a *Semi-breue* and a *Minime*. 2. for *Iambus*, which by way of *Retort* to the former is one short and the other long, a *Minime* and a *Semi-breue*. 3. for *Tribrachius*, which is three short, the *Semi-breue* diuided into 3. *Minimes*; which diuision (say they) pertaines only to the *Diminution* and not to the *Perfect Prolation*; Howbeit many meane *Practitioners* are able to contrary that, and they who aright vnderstand *Poetry*, and *Musicke* shall be Iudges, who knowe the *Measure* to bee all one, and the differences of the *Motion* to bee according to each *Rule*, or according to the discretion of them that *Sing*, or *Reade* them.

But the matter here we chiefly stand vpon is, that the *Ternary Number* ought vtterly to be reiected, as hauing no manner of interest either in the *Perfect Prolation*, or the *Diminutions* therof: The *Perfect Prolation* we spake of before; and now for the *Diminution* thus I say, that if by their *Trochaick* reason they will bring this *Ternary Number* in, to signify

nifie this *Diminution*; they may as well, yea they must necessarily, to euery diuision of the *Semi-breue*, (which may bee as diuers, as is the *Composers* Inuention) set a seuerall *Character* to signifie it, and their applications of it to the feete, by which it is *Measared*: But what a confusion would that be to the *Performer*, (besides the euidence of their ridiculous ignorance) to charge each Diuision with a particular *Character*, when only the *Externall* and *Internall Signes* set at the beginning of *Harmonyes* are thereto sufficient? And if it bee vnecessary to *Character* all, I see as little reason that they should *Character* any one: Or if yet they needs will, that one be *Charactered*, then let them show me, why the *Measure* of these other feete, which belong to the Diuision of the *Imperfect Prolation* and the *Diminution* thereof, (as *Spondeus*, *Pyrrius*, *Anapæstus*, *Bacchius*, *Antibacchius*, &c.) should not as well be *Character'd* by them, as these that belong to the diuision of the *Perfect Prolation*, and the *Diminutions* of it. For if they hold that a thing needlesse and superfluous to be done in a case so common and obuious: the consequence will be altogether as good against this their Poeticall, phantasticall *Charactring* with the *Ternary Number*.

But see how one error begets another; It is that which I haue obserued as a most grosse *Absurditie* in the pricking of the *Internall Signes* of this *Diminution*, and yet is to be found among those, whome our *Vulgar Practitioners* account approoued *Masters*, & in that opinion haue followed their *Vn-art-like Example*; which is, the setting of it with a *White Minime* and a *Crotchet*, and the *Tact* charactered with the afore said *Ternary Number*; as thus



Their Apologic ( vpon exception taken ) prooued  
like

like their ensample, both fond, and fencelesse; to witt, that they might *Character* the *Sounds* in what forme it pleased them, and needed not to be bound to follow the *Lawes* and *Rules* of *Art*, which they found were herein wholly against them.

(<sup>1</sup>) Morley lib.  
1. fol. 15.

THE *Lesser Diminution*, (which is vulgarly call'd (<sup>1</sup>) *Diminution* of *Diminution*, or the *Double Diminution* of the *Perfect Prolation*) is the swiftest *Motion* that any *Tune* is *Composed* of vnder this *Measure*, as *Country Daunces*, *Bransls*, *Volios*, *Comrantes*, & such like: And it likewise we find character'd, to signifie the *Tact* of it, with the *Ternary Number*, which is yet of all the rest the greatest *Absurdity*: For herein there are *sixe Notes Measured* to one *Tact*, (whereas afore but 3.) and Their *Ternary Number* is made to signifie no lesse then *Perfect Prolation*, *Great Diminution*, & *Lesse Diminution*, and all vpon the bare and groundlesse warrant of *Common Practise*, which say they, hath so receiu'd it, & therefore they vse it.

But what a confusion will this be when they haue a *Song* or *Tune* composed of all these *Tacts*, (as diuers there are in vse for *Masks* and *Reuells*) and shall finde but onely one *Character* to expresse all *Motions*: how can that worke be perform'd in his proper nature, except the *Composer* shall either *Demonstrate* by a *Canon* what his meaning is, or himselfe personally be there to explaine his *Forme* intended: Therefore the Authors of our *Art*, foreseeing the *Diuersties* (and there by the *Absurdities*) which heerein would be inuented concerning the *Diminutions* of the *Tact*, agreed vpon certaine *Rules* and *Characters* together, to *Demonstrate* euery particular *Motion* by, of what kinde of *Diuisiō* fouer the *Tact* was. But now in regard that those *Canons* and *Proportionate Rules* are out of vse, I see no reason why wee should vse their *Characters*, but rather be led by that *Rule*, whereof now in these dayes our practice

rise consists, which is the *Circular Rule*, and by which this lesser *Diminution* of the *Perfect Prolation* (the *Internall Notes* being *Denigrated*) is thus *Charactered*.



As for any motion of *Tact* (swifter then this *Lesser Diminution*) if there should be need thereof, it should be either thus *Charactered* & or by the former *Retorted* thus  $\textcircled{D}$  Wherein the *Stroke* drawne through the *Semi-circle* and the *Prick* in it, doe signifie a *Coniunction* of both *Prolations* by a *double Diminution* of the *Perfect* and *Imperfect Measures* of the *Tact*. And thus much shall suffice for the banishing of the *Ternary Number*, and the placing in steed thereof the true *Character* of the *perfect Prolation*, with the *Diminution* of it by the *Circular Rule*.

**T**He *Imperfect of the Lesse Prolation*; in the proper forme of it is, when there is *Imperfection* of all *Notes Measurable*, from the *Larg* to the *Minime*; and is thus Truly *Charakter'd* and vnder it are compos'd, as *Divine Services* for the Church, so also *Mottets, Madrigals, Pavans*, and such like for other vses.

*Example of the Imperfect of the Lesse Prolation.*

Larg.	H	H	H	H	O O	O O	P P P P P P P P
Ings	2	Brenes	2	Semb	2	Min	2 crot 2 qua. 2 semiq 2
Brenes	4	Semib	4	Mn.	4	Crot.	4 qua 4 semq 4
Semibreues	8	Min.	8	(crot.	8	qua.	8 seq 8
Minimes	16	Crotch	16	Qua.	16	Sdq	16
Crotchets	32	Qua.	32	Semi.	32		
Quavits	64	Semi.	64				
Seminquavers	128						

NOW as before I did in the former, so in this *Measure* also have I obserued diuers absurdities committed, by not distinguishing the *Lesse Prolation* from his *Diminutions*.

For vnto this *Time* and *Prolation* there pertaines a 2. folde *Diminution* (by<sup>(1)</sup> some termed *Semi-dity*) the *Greater*, and the *Lesser*.

(1) Glaream.  
Dode. lib. 3.  
cap. 10.

Fredericus  
Berbusius  
cap. 12.  
Ornitho. lib. 2.  
cap. 8.

(2) Sebald.  
Heyd. lib. 2.  
cap. 6.  
Freder. Ber-  
busius cap. 12.

The *Greater Diminution* is rightly thus Charactered<sup>(2)</sup> ¶ or (by *Retort* of the afore sayd *Imperfect Circle*) thus ¶; though diuers there be, that from the *Proportionate Rule* (forsooth) will haue it thus ¶ 2. but for as much as in this *Measure* there is vs'd no *Denigration*, and all *Proportions* are out of vse saue *Sesqui-altera*, I haue sayd sufficiently for confutation thereof, before.

Vnder this *Diminution* are compos'd *Almayns*, *Free Mens Songs*, *Ayres* and such like, and (accordingly) among our *Minstrells*, 'tis knowne by the name of *Almayne Time*, and is as a *Duple* to the *Lesse Prolation*; that is, a *Motion* as swift againe, as the *Lesse Prolation* is of, in his owne *Naturall Tact*.

(3) Morley  
lib. 1 fol. 15.

(4) Sebald.  
Heyd. lib. 2.  
cap. 6.  
Nicholas Le-  
froy lib. 2.  
cap. 4.

The *Lesse Diminution* we finde to bee thus Character'd<sup>(3)</sup> ¶, or with *Retort* of the *Great Diminution* thus<sup>(4)</sup> ¶; and this is the swiftest *Motion* that vnder this *Measure* is Compos'd; and such are all those *Compositions* which are vnder it, as *Jiggs*, and the like.

But heerein now the Ignorance of our times is such, not knowing the differences of this *Imperfect Prolation* and the *Diminutions* thereof, that they commonly Charactereth the *Church Songs*, and *Mottets*, with the *Greater Diminution* thus ¶; according whereunto if those *Songs* should be sung, it would not only alter the nature of those *Harmonies*, but also make them seeme rather some *Dauncing* or *Reuelling Measure*, then a religious *Note* to be vsed in Gods Service.

¶ Then the *Lesse Prolation* (thus ¶) wherewith all such  
Diuine

Divine *Compositions* (especially those which are with *Fuges*) ought to be *Character'd*, and that is the slowest and greatest *Measure* now in vſe.

And ſo againe for thoſe *Madrigalls*, *Pſtoralls*, *Pauens*, and ſuch like, which are *Character'd* with this *Great Diminution*, ſhould they be ſung according to the *Tact* thereof, they would make ſuch a confuſion, that the *Pe-formers* would ſurely be taken for mad-men, and the *Songs* themſelues would ſeeme no better then common *Iigs* to the hearers.

Wherefore it concerns the *Compoſer* to vnderſtand the differences of theſe *Tacts*, and according to the nature of the *Compoſition* diſcreetly to *Character* them, that both *Himſelfe*, and his *Wo-kes* may haue their due commendation.

And thus much breifly for the true *Charactering* of the 4. *Figures* or *Measures*, concerning the *Perfection*, *Imperfection*, and *Diminutions* of *Moode*, *Time*, and *Prolatſon*. Onely thus much more of *Diminution* it ſelfe I muſt craue leaue to adde, namely, the *Description* and *Uſe* of it, that it is a certaine <sup>(1)</sup>Decreasing of the *Quality* (and not of the *Quantity*) of the *Notes* and *Reſts*, by *Internall* and *External Signes*: or <sup>(2)</sup>when the *Element* is abated in the *Greater*, or *Leſſer* of the *Nature* of it; and it was inuented to haſten the *Tact*, for a reuiuing of the Eare, when it is dul'd and wearied with a ſlow *Motion*; <sup>(3)</sup>Not that the *Number* or value of the *Notes* is thereby *Diminiſhed*, but only that the *Tact* for the *Motion* of it is haſtened, both in the *Perſect* and *imperfect Measure*.

And this by the *Ancients* was obſerued 3. wayes.

- 1 By a *Canon*.
- 2 By *Proportionate Numbers*.
- 3 By *Retort* of the *Semi-Circle* and a *Dafſh*.

1 Now the *Canon* being cleane out of vſe, we haue nothing at this time to ſpeake thereof: and the like alſo for

*Proportionate Numbers*; in regard common practice hath diſuſed all proportions ſaue *Sesqui-altera* we haue little to ſay of them.

As for the *Ternary* and *Binary Numbers* which ſhould be brought in by way of this *Proportionate Diminution*, expreſſed by *Glareanus* with theſe examples (as from the common practice in thoſe dayes)  $\text{C}_1 \text{C}_2 3 \text{C}_1 \text{C}_2$  and thus with a *Ternary Number* alone 3; He and diuers other auncient *Theoriſts* affirme (in regard of the *Diminutions* of the *Degrees*) that they are nothing but fancies of the ignorant *Vulgar Practitioners*; for ſaith he (ſpeaking of the *Diminution* of the *Degrees*, and thereby of the *Circular Rule*) what needs there to expreſſe the *Diminutions* of the *Degrees*, any more, then onely the *Retart* and the *Daſh*, and ſo reiect all the reſt, that the common *Cantors* ſhould not be confounded in theſe rules, himſelfe and diuers others giuing theſe examples  $\text{O} \cdot \text{O} \cdot \text{O} \cdot \text{O} \cdot \text{O} \cdot \text{O}$  or thus  $\text{O} \cdot \text{O} \cdot \text{O} \cdot \text{O} \cdot \text{O} \cdot \text{O}$  or thus  $\text{O} \cdot \text{O} \cdot \text{O} \cdot \text{O} \cdot \text{O} \cdot \text{O}$  or thus  $\text{O} \cdot \text{O} \cdot \text{O} \cdot \text{O} \cdot \text{O} \cdot \text{O}$  : to which as very reſonable and onely neceſſary, for the practice of theſe *Times* (all others being contrary) I ſubſcribe.

(1) *Glarean.*  
*Dod.* lib. 3.  
cap. 11.

## Of Taſt.

(1) *Sebald.*  
*Heyd.* lib. 2.  
cap. 3.  
(1) *Corley*  
lib 1 fol 9.  
*Nichols* Lib.  
*Henj.* cap. 10.

*Taſt*, *Touch* or *Time*, is, a certaine (1) *Motion* of the hand (whereby the quantity of *Notes* and *Reſts* are directed) by an equall *Measure*, according to the properties of the *Signes* of the *Degrees*. The Auncients obſerued three

- 1 The *Greater*.
- 2 The *Leſſe*,
- 3 The *Proportionate*.

But

But these our dayes obserue but two, and those deriued from the former obseruations.


The first is the *Perfect Diuision* of the *Semi-breue* which is by 3. the which we call *Minime Time*, & as some say, from the *Proportionate Rule*.

The second is the *Imperfect Diuision* of the *Semi-breue* which is by 2. the which we terme the *Semi-breue Time*, and as some say, from the *Diminished Breue*.

All which *Tact* or *Time* according to the discretion of the *Singer* (and according to the *Measure*) may be sung swifter, or slower.

BESIDES all these, vnto these foure foresaid *Figures* or *Measures*, there appertaine diuers other *Rules*; As *Augmentation*, *Sincopation*, *Imperfection*, the *Pricks* of *Perfection*, *Addition*, *Diuision*, *Alteration*, & such like; All which serue to distinguish the *Diuision*, *Alteration*, and *Augmentation* of *Perfect* and *Imperfect Notes*; but because we haue little or no vse of the most of them, saue the *Pricke* of *Addition*, <sup>(1) Morley A-</sup> <sup>nota, fol. 5.</sup> which some terme that of *Perfection*, others of *Aug-* <sup>(2)</sup> *mentation*, making little difference betweene them) at this time I'll speake of it onely, and not of the rest.


A *Prick* is a *Signe* of an *indivisible Quantity* placed either before, after, on the vpper, nether ends, or sides of a *Note*, and there seruing for the aforesaid distinctions.

This *Pricke* of *Addition* placed on the right side of a *Note*, (thus ) in *Perfect Time*, & *Perfect Prolation* if a *Minime* or a *Lesse* *Note* follow, causeth the same to be *Perfect*, and in *Imperfect Time* it maketh the said *Note*, if a *Breue* or *Semi-breue*, to be *Perfect*, but as for *Lesse Notes*, being *Indivisible*, it doth *Augment* the same to be halfe so long againe, as the *Quantity* of it afforded.


And



AND last of all, as necessary to all *Harmonies*, pertaine certaine *Signes* for diuers vses, as *Repetitions*, thus *Charactered*. ¶ *ij* : ) ( : ?.

*Conueniences* thus 

*Concordances*, or *Cardinals* thus  as *Pauses* 

*Connexions*, when two *Notes* are ioyn'd together both for the better ordering of *Discords*, and the applying of the *Note* to the *Ditty* thus  all which this worke is full of.

*Index* or *Director* thus 

And these *Signes*, let me entreate all those which would performe these *Harmonies* in their proper Nature, strictly to obserue; which if they will doe, with the *Distinctions* of the *Prolations* and *Diminutions*, they shall doe the Authors much right, and no doubt giue themselves & the hearers good contentment.

This then is it I had now to say concerning the necessary *Rules* of this part of our *Art*, as pertaining to the vse of our *Common Practise*. If my *Labours* herein proue as *Acceptable* as they are *True* and *Necessary*, it will giue me much encouragement to proceed further in a generall *Survey* by me intended; if not, I shall perhaps become loath to bestow my *Talent* in such a *Fruitlesse Soile*.

*E f N f S.*

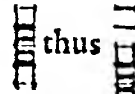
## Errata in the Harmonies.

3. for *Peircce* read *Peirs*.

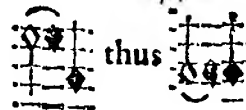
4. Treble. at ~~ware~~ *haunt* for



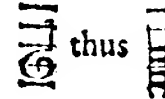
5. Tenor. at *hey lo.* the Cliffe for this



7. Bass. at humble Siluans for



9. Tenor. at the second line the Cliffe for

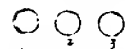


13. Bass. for the Cliffe thus



## Errata in the Discourse.

Indiuers of the bookes, in the *Rule* of the *Perfect* of the *Lesse* his *Character* is thus, folio 8.  $\odot$   $\odot$   $\odot$   $\odot$ , but should be thus  $\odot$



folio 13. in the fourth *Example* of *Internall Signes*.



folio 17. for *Direction* 'Tis, read *Now*.

folio. 20. line 7. for the *Characters* of the *Imperfect* of the *Lesse*  $\odot$   $\odot$  3. thus  $\odot$  3  $\odot$  2.



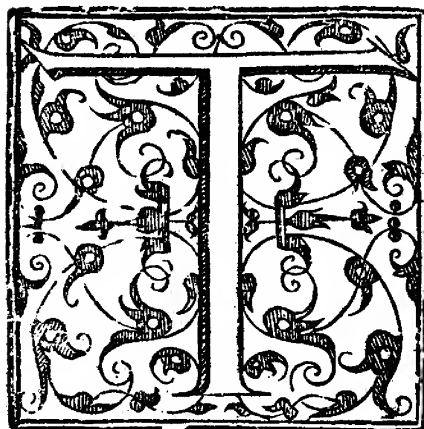


## A Hunts vp.

Tenor.

JOHN BENNET.

4. Voc.



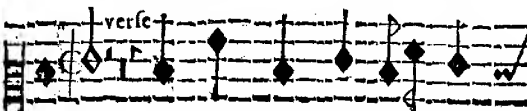
Cho.



He *hunt* is vp, :||: sing merrily wee,



the *hunt* is vp, sing merrily wee, the *hunt*



is vp, The *Birds* they sing, the *Deare*



they fling, hey nony nony nony no, the *Hounds* they crye, the *Hunters* they flye,



hey trolilo, trolilo, hey trolilo trolilo lo. The *hunt* is vp, *ut supra*.

The *Woods* resounds  
To heere the *Hounds*,  
hey, nony nony-no:

2 The *Rocke* report  
This merry sort,  
hey, trolilo trolilo.

3 The *hunt* is vp, the *hunt* is vp,  
Sing merrily wee the *hunt* is vp.

Then hye apace  
Vnto the *chase*  
hey nony, nony nony-no

3 Whilst euery thing  
Doth sweetly sing,  
hey trolilo trolilo.


The *hunt* is vp, the *hunt* is vp,  
Sing merrily wee the *hunt* is vp.


# A Hunts vp.


JOHN BENNET.

MEDIVS.

4. VOC.


Cho:  He *hunt* is vp, the *hunt* is vp, sing merrily wee the *hunt* is vp, sing


 merrily wee the *hunt* is vp. Hey downe

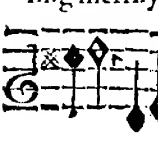
 The *Hunt* is vp, *ut supra*.

TREBLE.

4. VOC.

Cho:  He *Hunt* is vp, the *Hunt* is vp, sing merrily wee, the *Hunt* is vp,


 sing merrily wee, the *Hunt* is vp: hey downe

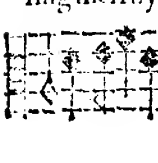
 the *Hunt*, &c.

BASIS.

4. VOC.

Cho:  He *Hunt* is vp, the *Hunt* is vp, sing merrily wee, the *Hunt* is vp,

 sing merrily wee, the *Hunt* is vp. Hey downe

 The *Hunt* is vp, *ut supra*.



# For Hunting.

EDWARD PIERS.

TREBLE.

4. VOC.



Ey trola, trola, hey trola, trola, there,  
there boyes there :||: hoicka, hoick, :||: whoope :||:

Crie there they goe, crie, there they goe, they goe, they are at a fault,  
Boy winde the Hor ne, Ho rne, Boy, winde the Ho rne,

TENOR.

4. VOC.



Ey trola, trola, hey trola, trola, there, there boyes  
there, :||: boyes there: hoicka hoick, whoop: :||: crye

there they goe, crye there they goe, they goe, they goe, they are at a fault :  
Boy winde the Ho rne Ho rne Boy, winde the Ho rne.

# For Hunting.

2

EDVARD PEIRS.

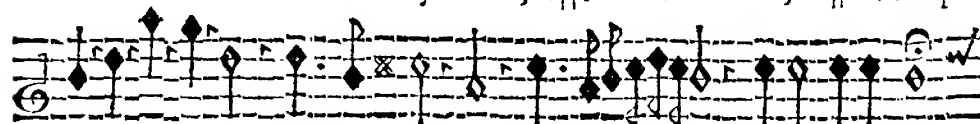
MEDIFS.

4. VOC



Ey trola, trola, hey trola trola, there,

there boyes there, :||: hoicka hoick, :||: whoop



:||: crye there they goe, crye there they goe, they are at a fault:

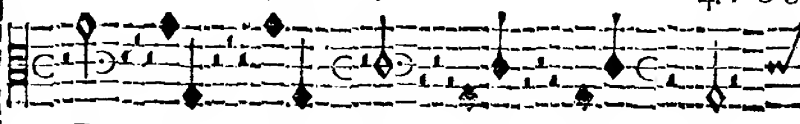


Boy, winde the ho rne, ho rne, Boy winde the ho rne,

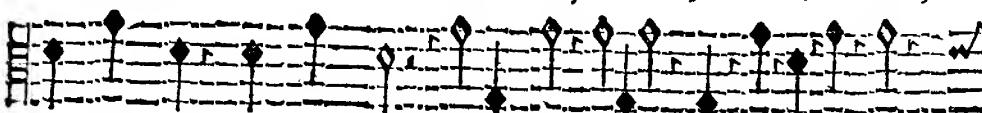


BASIS.

4. VOC.



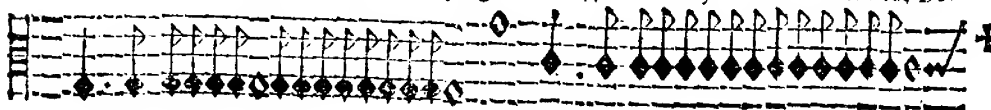
Ey trola, trola, hey trola, trola, there,



there boyes there, there boyes there, hoicka hoick, whoop, :||: crye



there they goe, crye there they goe, :||: they are at a fault, Boy



winde the ho rne, ho rne, Boy, wind the ho rne,

# The Hunting of the Hare.

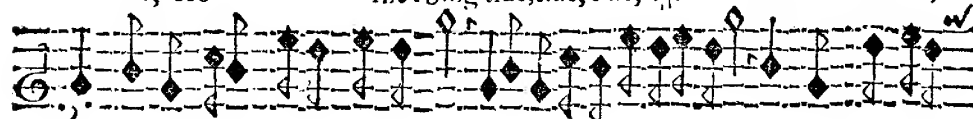
EDWARD PEIRCE.

TREBLE.

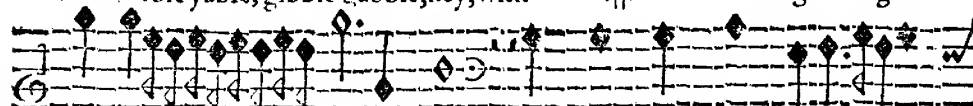
4. VOC.



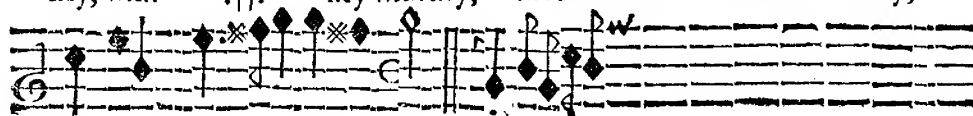
Ho rne, Ho rne : Sing tiue, tiue, tiue, :||: Now in full crie,



with yeeble yabble, gibble gabble, hey, with :||: with gibble gabble



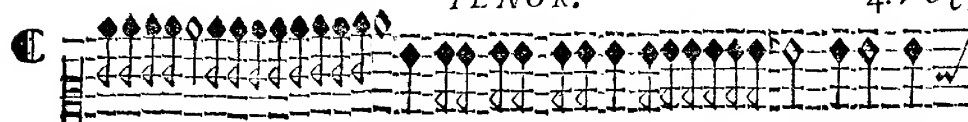
hey, with :||: hey with hey, the *Hounds* doe knocke it lusti ly,



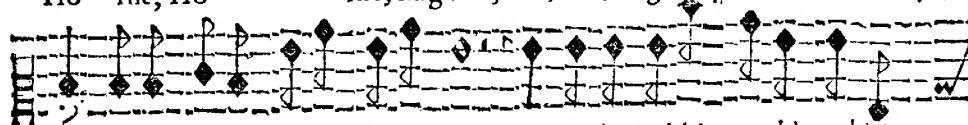
with open mouth and lustie crye.

TENOR.

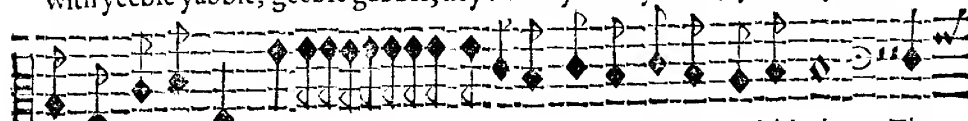
4. VOC.



Ho rne, Ho rne, sing tiue, tiue, tiue, sing :||: now in full crye,



with yeeble yabble, geeble gabble, hey : with yeeble yabble, yeeble yabble,



gibble gabble hey : with :||: yeeble yabble, gibble gabble, hey : The



*Hounds* doe knocke it lustily, with open mouth and lustie crye.



# The Hunting of the Hare.

EDWARD PEIRCE.

MED IVS.

4. VOC.

ho rne, ho rne, sing tiue, tiue, tiue :||: now in full crye,

with yeeble yabble, gibble gabble, hey : :||: with hey : with yeeble

yabble, gibble gabble, yeeble yabble, gibble gabble, hey : the *Hounds* doe knocke

it lusti ly, with open mouth and lustie crye.

BASIS.

4. VOC.

Ho rne, Ho rne, sing tiue, tiue, tiue :sing now in full crye,

with yeeble yable, gibble gabble hey, with : :||: with yeeble yable,

gibble gabble, yeeble yabble, gibble gabble, hey : The *Hounds* doe knocke

it lustily, with open mouth and lustie crye.

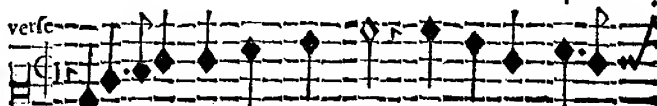


# A Hawkes-vp, for a Hunts vp.

THOMAS RAVENSCROFT. Bachelor of Musicke.

MEDIVS.

4. VOC.



Wake, awake, the day doth break, our *Spanyels* couple



them: our *Hawkes* shall flye lowe, meane, or high,



and trusse it, :: and trusse it :: if they can, hey trolly lolly ly lolly lo,



hey trolly ly :: :: hey :: and trusse it,



and trusse it, and trusse it if they can, you can, and trusse it if they can.

Then rise, arise,

for *Phæbus* dies

(in golde) the dawne of day,

And *Coveyes* lye,

in Feilds hard by,

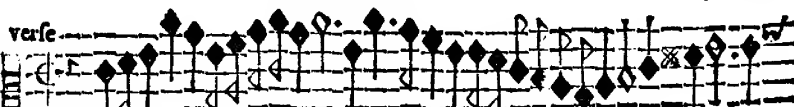
then Sing we care away.

*Chor*: Hey trolly, lolly, then sing wee care away.



TENOR.

4. VOC.



Wake, awake,



hey trolly lolly ly

# A Hawkes vp, for a Hunts vp

3

TENOR.

4. VOC



lolly lo hey, :||: :||: :||: hey trolly loly lo, and trusse it,  
and trusse it, and trusse it if you can you can, and trusse it if you can.

TREBLE.

4. VOC.



Wake Cho hey trolly lo  
ly loly ly lo hey :||: hey hey :||:  
and trusse it, :||: and trusse it if you can you can, and trusse it if you can.

BASIS

4. VOC



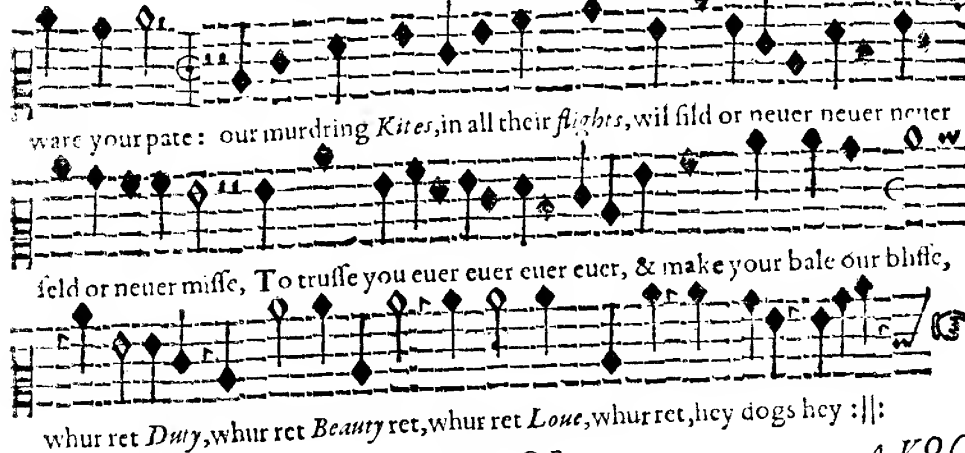
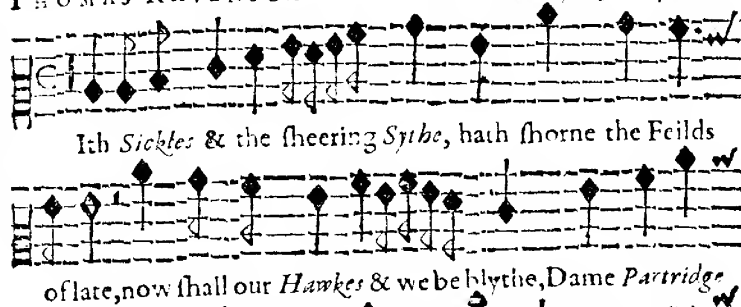
wake, Cho hey trolly lo ly loly lo, hey trolly lo ly lo :||: hey trolly lo  
and trusse it, and trusse it, and trusse it if you can, and trusse it if you can.

B

# Hawking for the Partridge.



MEDIVS. THOMAS RAVENSCROFT. Bach: of Musicks. 4. VOC

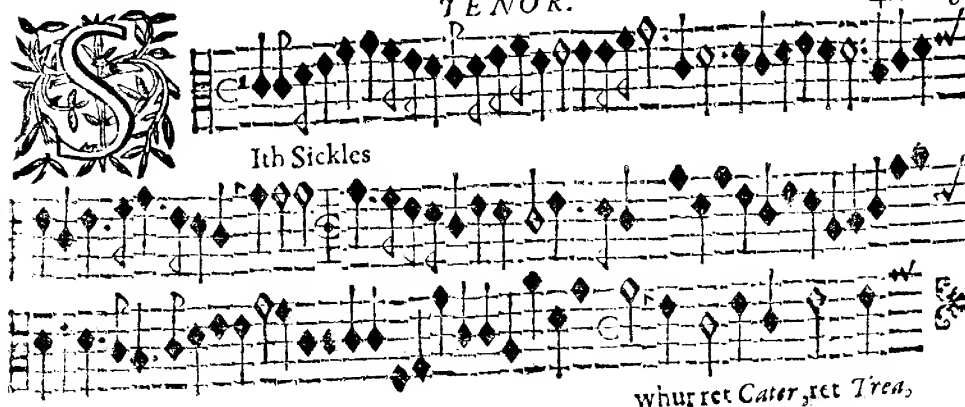


TENOR.

4. VOC.



Ith Sickles

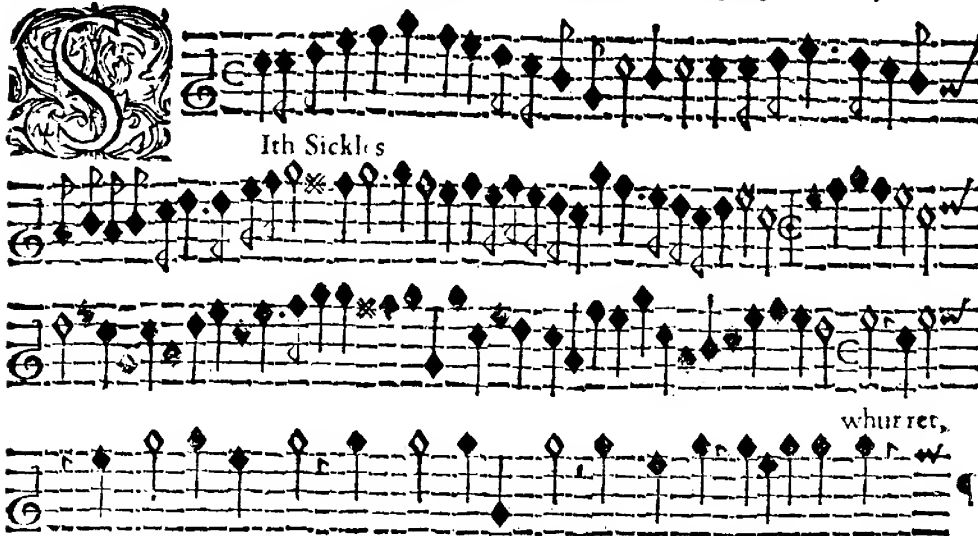


# Hawking for the Partridge.

4

TREBLE. THOMAS RAVENSCROFT. Bach. of Musicke.

4. VOC.



The first system of music consists of four staves. The first staff begins with a large, ornate initial 'S' and contains the text 'Ith Sickles' below it. The notation is in treble clef with a common time signature (C). The melody is written on a five-line staff with various note values and rests. The second and third staves continue the melody. The fourth staff ends with the text 'whur ret,' above the final notes.

whur ret, *Quando* ret, whur ret, *Nimble* ret, hey dogs hey :||: dogs hey,

BASIS.

4. VOC.



The second system of music consists of three staves. The first staff begins with a large, ornate initial 'S' and contains the text 'Ith Sickles' below it. The notation is in treble clef with a common time signature (C). The melody is written on a five-line staff with various note values and rests. The second and third staves continue the melody. The third staff ends with the text 'whur ret, whur ret, *Tranell* ret, whur ret, *Trover* ret, hey dogs hey :||:' above the final notes.



The third system of music consists of a single staff. The notation is in treble clef with a common time signature (C). The melody is written on a five-line staff with various note values and rests. The staff ends with the text 'whur ret *Leu*, whur ret, *Damsell* ret, whur ret, hey dogs hey, hey dogs hey,' below the final notes.

# Hawking for the Partridge

MEDIVS.

4. VOC.

ware haunt, :||: hey *Sempster*, ret *Faver*, ret *minx*, ret *D-do*, ret *Cuill*, ret *Lymmon*,  
 ret, whur, whur, let fli e let flie O well flowne :||: :||:  
 :||: :||: well flowne eage r *Kitz*, *marke*, *marke* :||: O *marke* be.  
 lowe the *Ley*, this was a fayre, moit fayre :||: and Kingly  
 Cho flight, we *Falkners* thus make *fullen Kites* yeild pleasure fit for Kings, & sport with  
 T E N O R.

ware haunt, :||: hey *Call* is ret *Doner*, ret *Sant*, ret *Cherrie*, ret *Caruer*, ret  
 Courtier ret, whur, whur let fli e let fli e O well flowne  
 :||: :||: :||: :||: well flowne, well flowne, eage r *Kre*, eager *Kdt*,  
 verfe  
 marke :||:  
 Cho  
 we *Faulkners* thus make *fullen Kites* yeild pleasure fit for Kings, &

# Hawking for the Partridge.

4

*TREBLE.* 4. VOC.

ware haunt, hey *Wanton* ret, *Sugar*, ret, *Mistris* ret, *Tricker* ret, *Crafty* ret, *Minion* ret, whur whur, let fli e let fli e O well flowne: ||:

ret, whur whur, let fli e let fli e O well flowne: ||:

we flowne: ||: cage r Kite, marke: ||:

*verse* Cho.

we *Falkners* thus make *fullen Kites*, yeeld pleasure fit for Kings,

*BASSIS.* 4. VOC.

ware haunt: ||: hey *Dancer* ret, *Jerker* ret, *Quoy* ret, *Stately* ret, *Ruler* ret, *Ierman* ret whur, whur, let flye: ||: let flye: ||: O well flowne: ||: ||: well flowne: ||: eager *Kite*, marke: marke: ||:

*Verf,* Cho,

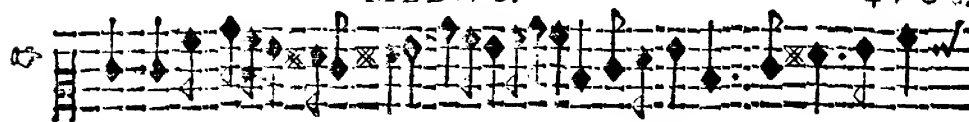
wee *Falkners* thus, make *fullen Kites*, yeeld pleasure fit for Kings,

4

# Hawking for the Partridge.

MEDIVS.

4 VOC.



them :||: and :||: in those delights, and oft, and oft

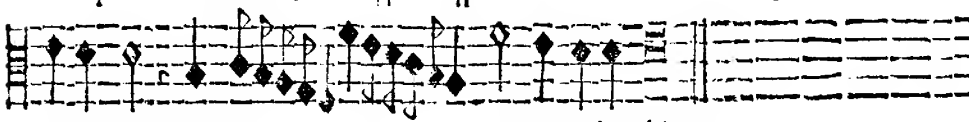


in other things, and oft :||: in other things.

TENOR.



sport with them, and :||: :||: with them in those delights, & oft in



other things, and oft :||: oft in other things.

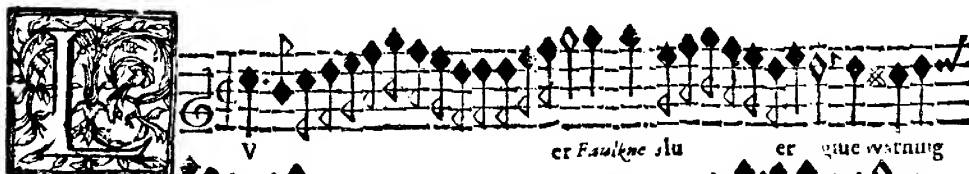
5

# For the Hearne and Ducke.

TREBLE.

JOHN BENNET.

4. VOC



to the Feild, let flye let flye, make mounting *Hearnes* to yeilde. :||:

TENOR.



Feild, let flye let flye let flye, make mounting *Hearnes* to yeilde. :||:



# Hawking for the Partridge.

4

THOMAS RAVENSCROFT. Bach. of Musike.  
TREBLE.

4. VOC

and sport with them :||: in those delights, and oft in other  
things, and oft :||: and oft :||: in other things,  
BASIS. 4. VOC.  
& sporte with them :||: in those delights, and oft and oft  
in other things, & oft and oft :||: in other things.

# For the Hearne and Ducke.

5

MEDIVS.

4 VOC.

V er Falkners lu  
warning to the Feild, let flye let flye, make mouning Hearnas to yeild. :||:  
BASIS.  
Ver Falkners luer, luer Pasckners luer luer, giue warn ng to the Feild  
Feild: let flye let flye let flye, make mouning Hearnas to yeild. :||:

Of the *Hearne* and the *Ducke*.

TREBLE.

4. VOCE.

Dye fearfull *Duckes*, and climbe no more so high, :||: :||: The *Nyas*

*Hauke* will kisse the Azure Skie. But when our *Soare Haukes* flye, & stiff windes blowe : then

long to late we *Faulknors* crye *hey lo, hey lo, hey lo. :||:*

*hey lo, hey lo. But when &c.*

TENOR.

4. VOCE.

Dye fearfull *Duckes* :||: and climbe no more so high, and :||: The *Nyas Hauke* will

kisse the Azure Skie, But when our *Soare Haukes* flye and swift windes blowe, then long to late

we *Faulknors* crye *hey lo hey lo, :||: hey lo :||: hey lo :||: hey lo :||: hey lo But when &c.*

# Of the *Hearne* and *Ducke*.

5

MED IVS.

4. VOC.



Dye fearefull *Duckes* & climbe no more so high, no :||: & :||:

The *Nyase Hauke*



will kisse the Azure Skye, But when our Soare *Haukes* flye and stiffe windes blowe, then long to late



we *Faulkners* crye, hey lo hey lo :||: hey lo :||: hey lo :||:



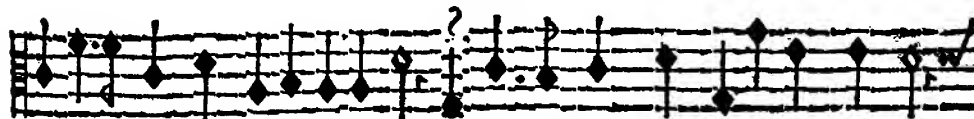
hey lo :||: lo But when our Soare &c.

BAS IS.

4. VOC



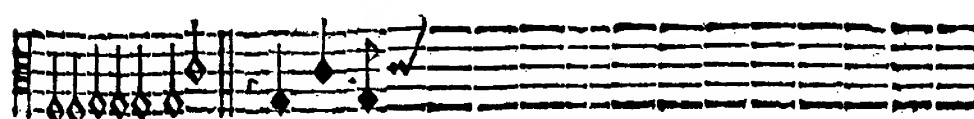
Dye fearefull *Duckes*, and climbe no more so high:||: no more so high so high.



The *Nyase Hauke* will kisse the Azure Skye, But when our Soare *Haukes* flye, & stiffe windes blowe,



then long to late we *Faulkners* crye, hey lo hey lo :||: hey lo :||: hey



lo :||: hey lo. But when our

# Dauncing.

6.

## The *Fayries* Daunce.

TREBLE. THOMAS RAVENSCROFT. Bach. of Musicke. 4. VOC.

**D** Are you haunt our *hallowed greene*, none but *Fayries* heere  
are *seene*, downe and sleepe, wake and weepe: pinch him  
*blacke*, and pinch him *blow*, that seekes to steale a lower true. When you come to  
hear vs *sing*, or to tread our *Fayrie ring*, pinch him *blacke* & pinch him *blow*, O

TENOR.

4. VOC.

**D** Are you haunt our *hallowed greene*, none but *Fayries* here are *seene*:  
Downe and sleepe, wake and weepe, pinch him *blacke*, and pinch  
him *blow*, that seekes to steale a Lower true: when you come to heare vs *sing*,  
or to tread our *Fayrie ring*, pinch him *blacke* and pinch him *blow*, O

# The Fayries Daunce.

6

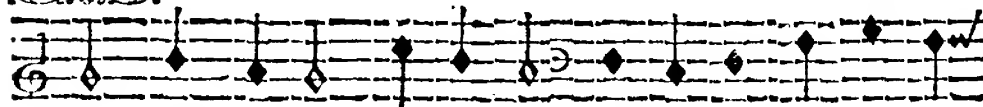
THOMAS RAVENSCROFT. Bach, of Musicke.

MEDIVS.

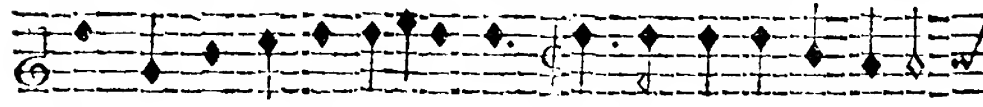
4. VOC



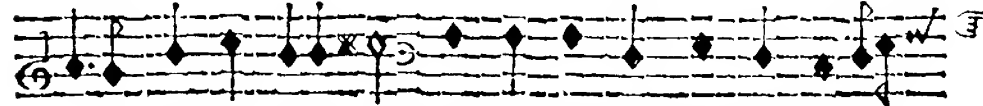
Are you haunt our *hallowed greene*, none but *Fayries* here are



scene: Downe and sleepe, wake and weepe, pinch him *blacke* and pinch him



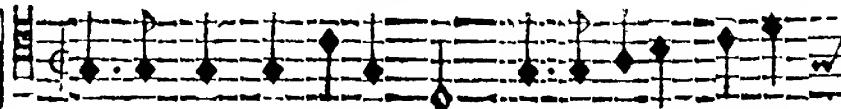
*blew*, that seekes to steale a Louer true. When you come to heare vs sing,



or to tread our *Fayrie ring*, pinch him *blacke* and pinch him *blew*, O

BASIS.

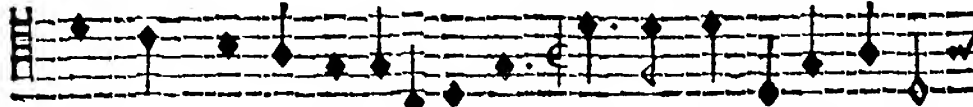
4. VOC.



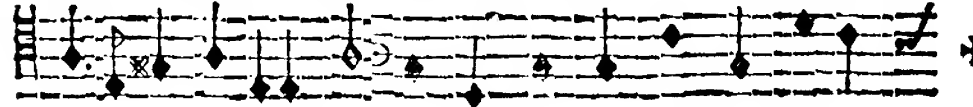
Are you haunt our *hallowed greene*, none but *Fayries* here are



scene, Downe and sleepe, wake and weepe, pinch him *blacke* and pinch him



*blew*, that seekes to steale a Louer true. When yee come to heare vs sing,



or to tread our *Fayrie ring*, pinch him *blacke* and pinch him *blew*, O

6

The *Fayries* Daunce.

TREBLE.

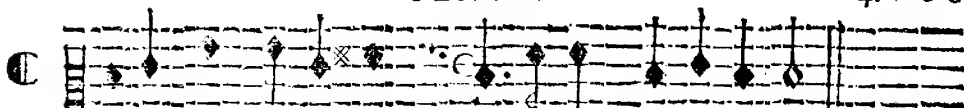
4. VOC



thus our nayles shall handle you, thus our nayles shall handle you.

TENOR.

4. VOC

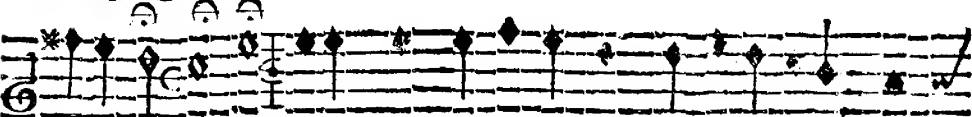
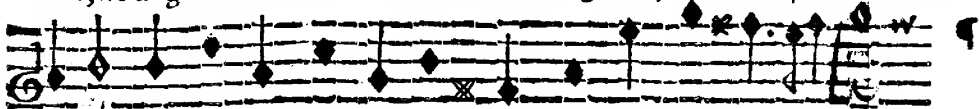


thus our nayles shall handle you, thus our nayles shall handle you.

7

The *Patres* Daunce.TREBLE. THOMAS RAVENSCHROFT Rich: of *Mische*. 4. VOC

Ound a round a round a :||: keep your ring to the glorious

Sunne, we sing Hoe! hoe! he that weares the flaming *rayes*, and the Imperiall Crowne

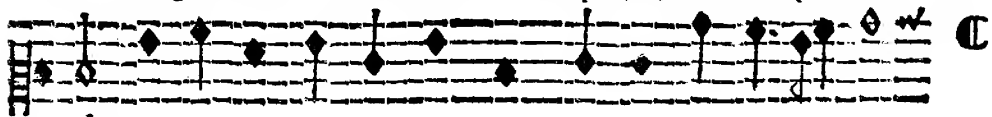
of Bayes, him with him, with him, with shoutes and songs we praise, we praise,

TENOR.

4. VOC.



Ound a round a round a :||: keep your ring to the glorious

Sunne we sing Hoe! hoe! he that weares the flaming *rayes*, and the Imperiall Crowne

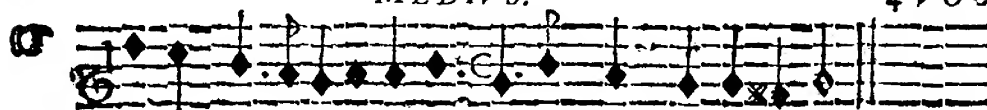
of Bayes, him with him, with him, with shoutes and songs, we praise, we praise,

## The *Fayries* Daunce.

6

*MEDIVS.*

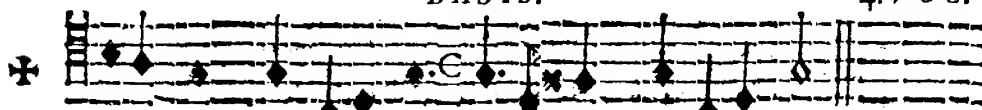
4 *VOC*



thus our nayles shall handle you, thus our nayles shall handle you.

*BASIS.*

4. *VOC.*



thus our nayles shall handle you, thus our nayles shall handle you.

## The *Satyres* Daunce.

7

*MEDIVS.*

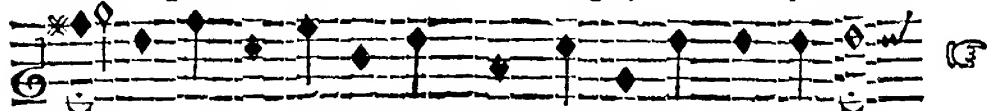
4. *VOC*



Ound a round a round a :||: keepe your ring, to the glorious



*Sunne* we sing. *Hoe! hoe!* he that weares the flaming *rayes*, & the Imperiall Crowne



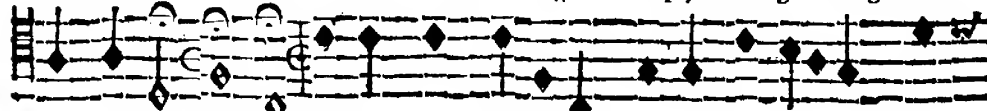
of *Bayes*, him with him, with him, with shoutes and songs, we praise, we praise,

*BASIS.*

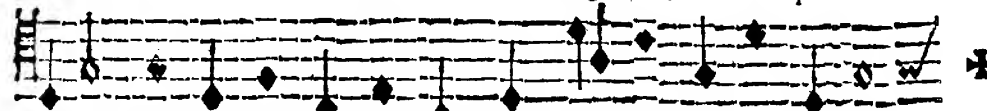
4. *VOC*



Ound a round a round a, :||: keep your ring to the glorious



*Sunne* we sing. *Hoe! hoe!* he that weares the flaming *rayes*, & the Imperiall Crowne



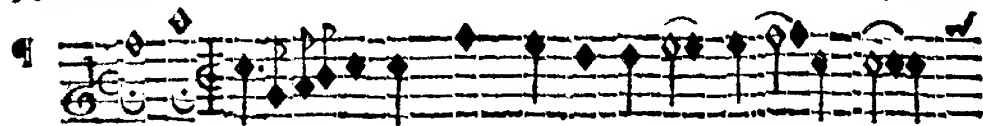
of *Bayes*, him with him, with him, with shoutes and songs, we praise, we praise,

7

## The Satyres Daunce.

TREBLE.

4. VOC



hoe! hoe! that in his bountie would vouchsafe, to grace the humble, humble,

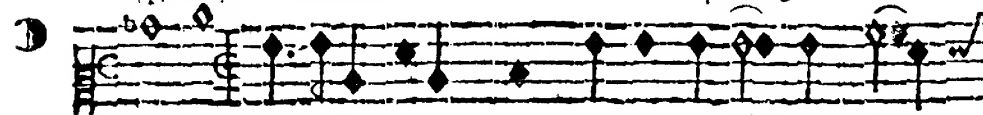


humble Syluans &amp; their shag

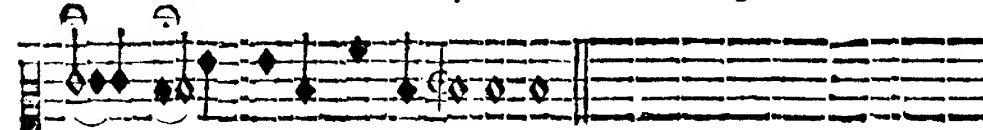
gy race.

TENOR.

4. VOC



hoe! hoe! that in his bounty would vouchsafe, to grace the humble,



humble, humble Syluanes and their shaggy race.

8

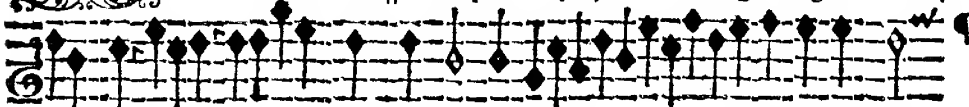
## The Urchins Daunce.

TREBLE.

4 VOC



Y the moone :: we sport &amp; play, with the night begins our day,

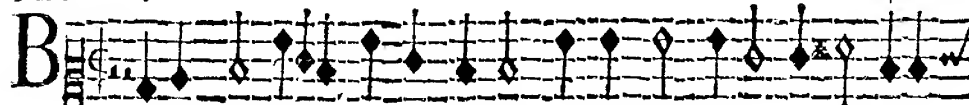


as we friske :: the dew doth fall, trip it, ::

little Urchins all,

TENOR.

4. VOC



Y the Moone, :: we sport &amp; play, with the night begins our day, as we



friske, :: the dew doth fall, trip it, ::

little Urchins all,

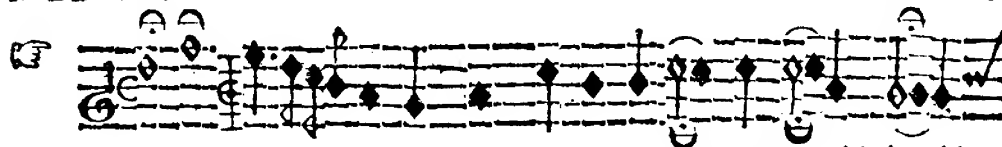


# The Satyres Daunce.

7

MEDIVS.

4 VOC.



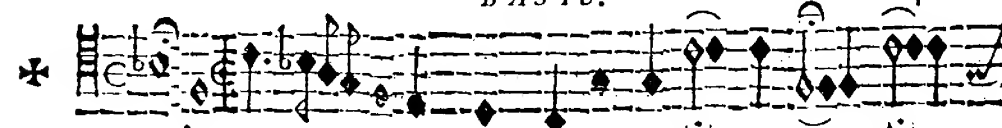
ho! ho! that in his bountie would vouchsafe, to grace the humble, humble,



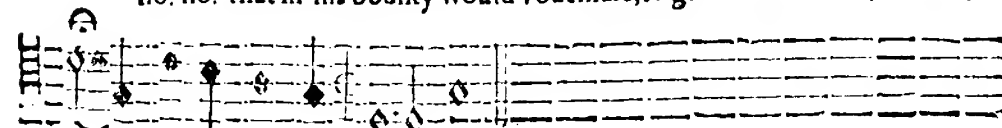
humble Syluanes and their shaggy race.

BASSIS.

4 VOC



ho! ho! that in his bounty would vouchsafe, to grace the humble, humble,



humble Syluanes and their shaggy race.

# The Urchins Daunce

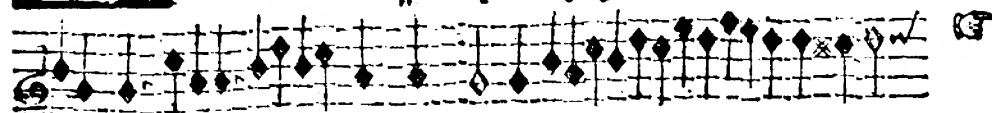
8

MEDIVS.

4 VOC.



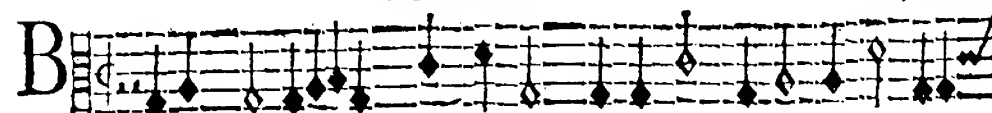
Y the Moone :||: we sport & play, with the night begins our day,



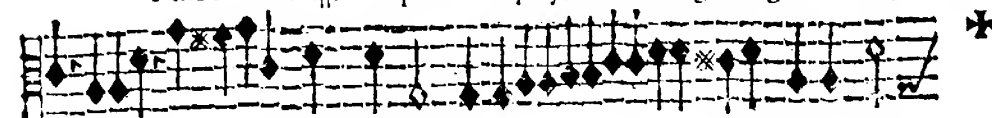
as we friske :||: the dew doth fall, trip it :||: little Urchins all,

BASSIS.

4 VOC.



Y the Moone :||: we sporte and play, with the night begins our day, as we

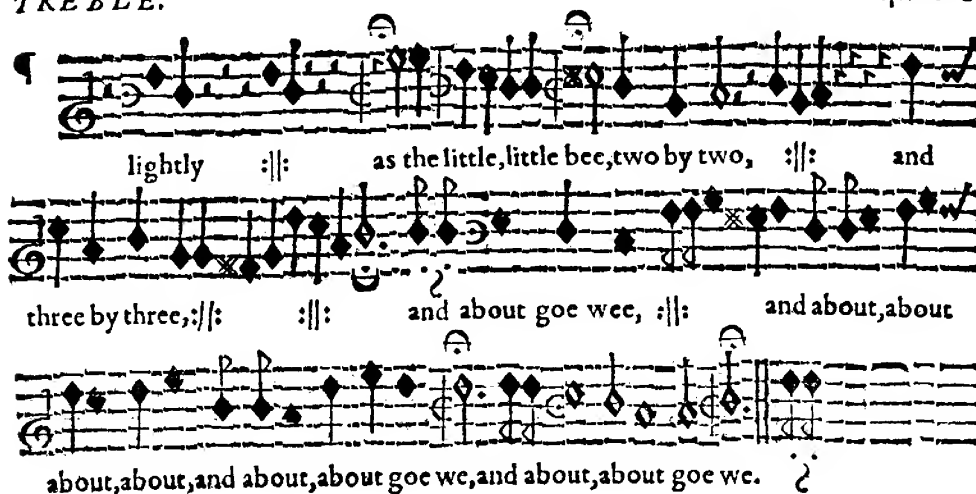


friske :||: :||: the dew doth fall, trip it :||: little Urchins all,

## The Urchins Daunce.

TREBLE.

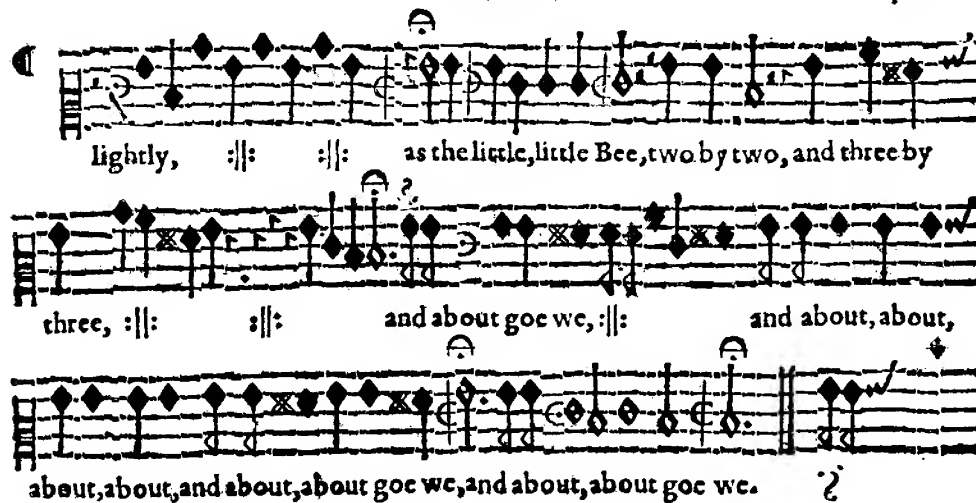
4. VOC



lightly :||: as the little, little bee, two by two, :||: and  
 three by three, :||: :||: and about goe wee, :||: and about, about  
 about, about, and about, about goe we, and about, about goe we. ?

TENOR.

4. VOC



lightly, :||: :||: as the little, little Bee, two by two, and three by  
 three, :||: :||: and about goe we, :||: and about, about,  
 about, about, and about, about goe we, and about, about goe we. ?



# The Urchins Daunce.

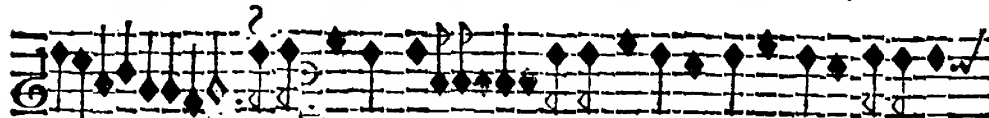
8

*MEDIVS.*

*4. VOC.*



lightly, :||: as the little little *Bee*, two by two and three by three,



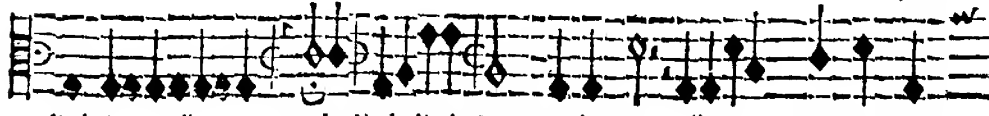
:||: and about goe we, :||: and about about about about & about



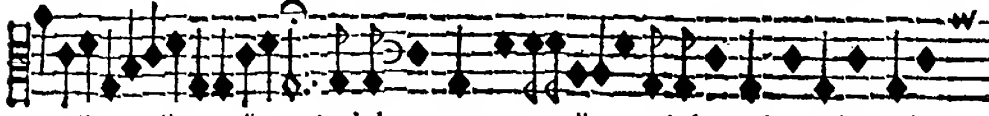
about goe we, and about about goe we.

*BASIS.*

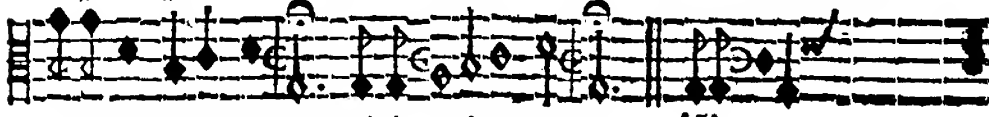
*4. VOC.*



lightly :||: as the little little *Bee*, two by two :||: and three by three,



:||: :||: :||: And about goe we, :||: and about about about about



and about about goe we, and about about goe we.

5

D



The *Elues* Daunce

TREBLE.

JOHN BENNET.

4. VOC.

Round about :||: in a faire ring a, thus we daunce :||: and thus  
 we sing a, trip and trip and goe, too and fro and fro, too and fro, too and fro, ouer  
 this greene a, all about, in and out, :||: all about, in and out ouer this  
 greene a. all about, &c.

TENOR.

4. VOC.

Round about :||: in a faire ring a, Thus we dsance, :||:  
 and thus we sing a, trip and trip and goe, too and fro and fro, ouer this greene a,  
 All about, in and out, :||: all about, in and out, ouer this greene a.  
 all about, &c.

# The Elues Daunce.

9

MEDIVS.

4 VOC

**R**ound about: ||: in a faire ring a, Thus we daunce, :||:

and thus we sing a. trip and trip and goe, too and fro and fro, too and fro and fro,

over this greene a, Au about, in and out, :||: all about in and out, ouer

this greene a, all about, &c.

BASIS.

4 VOC

**R**ound about :||: in a faire ring a, Thus we daunce, :||:

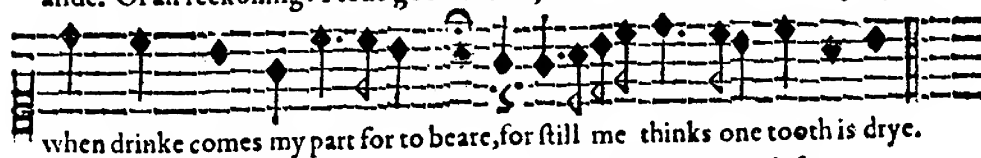
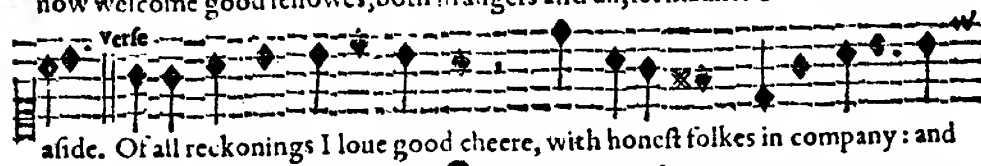
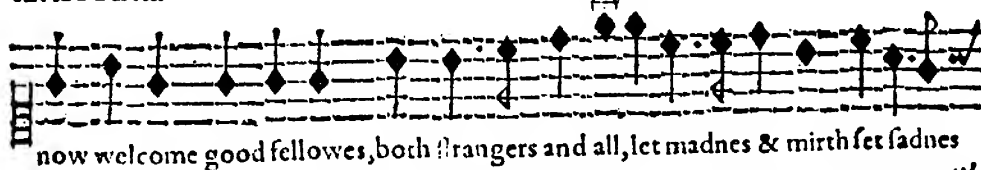
and thus we sing a, Trip and trip and goe, too and fro and fro, too and fro & fro, &

fro ouer this green a, All about, in and out :||: all about in and out, ouer

this greene a. all about, &c.

# Drinking.

TREBLE. THOMAS RAVENSCROFT. Bach: of Musick. 4. VOC

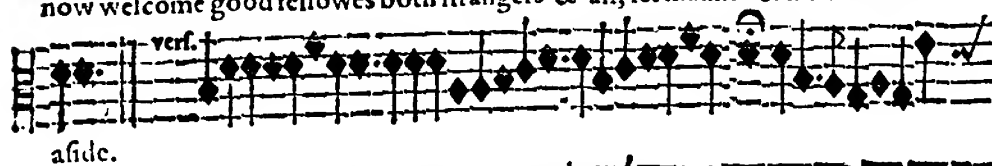


Loue is a pastime for a King,  
if one be seene in Phisnomie :  
2 But I loue well this pot to wring,  
for still me thinkes one tooth is drie.

Masters this is all my desire,  
3 I would no drinke should passe vs by:  
Let vs now sing and mend the fier,  
for still me thinkes one tooth is drie.

TENOR.

4. VOC.



# Of Drinking.

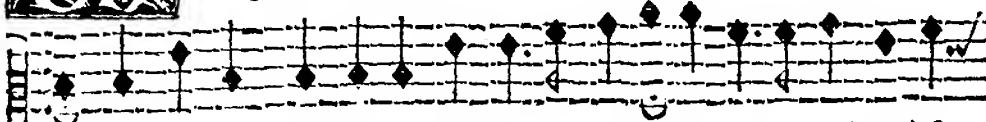
10

MED IVS.

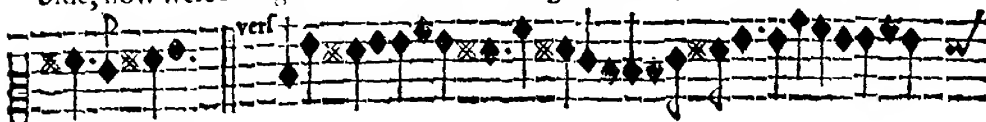
4. VO



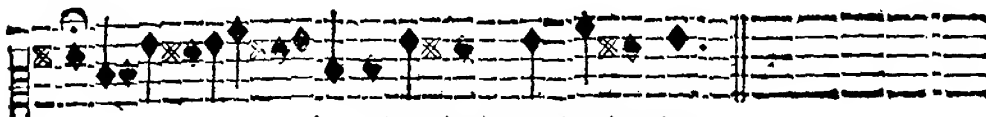
Rudge away quickly and fill the black Bole, deuoutly as long as we



bide, now welcome good fellows both strangers and all, let madnes and mirth set



fadnes aside.



for still me thinks one looth is drye.

4 Mr. Butler giue vs a taste,  
of your best drinke so gently:  
A Iugge or twaine, and make no waste,  
for still me thinks one tooth is drie.

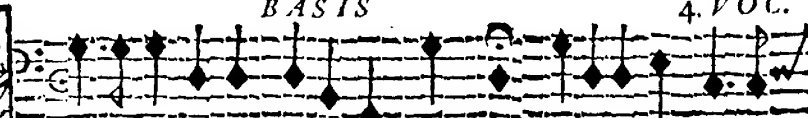
5 Mr. Butler of this take part,  
ye loue good drinke as well as I:  
And drinke to mee with all your hart,  
for still mee thinks one tooth is drie.

Cho: Trudge away quickly, &c.  
now welcome good fellowes, &c.

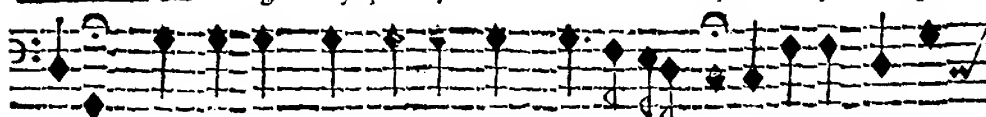


BASIS

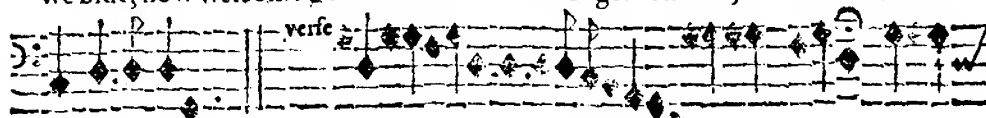
4. VOC.



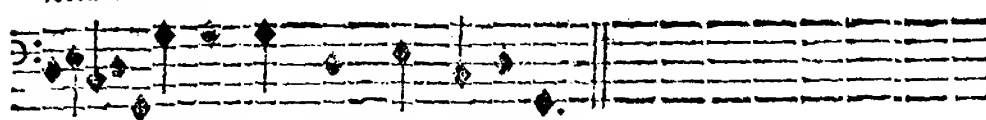
Rudge away quickly and fill the blacke Bole, deuoutly as long as



we bide, now welcome good fellowes both strangers and all, let madnes & mirth



set fadnes aside.



for still mee thinks one tooth is drie.

## Of Drinking.

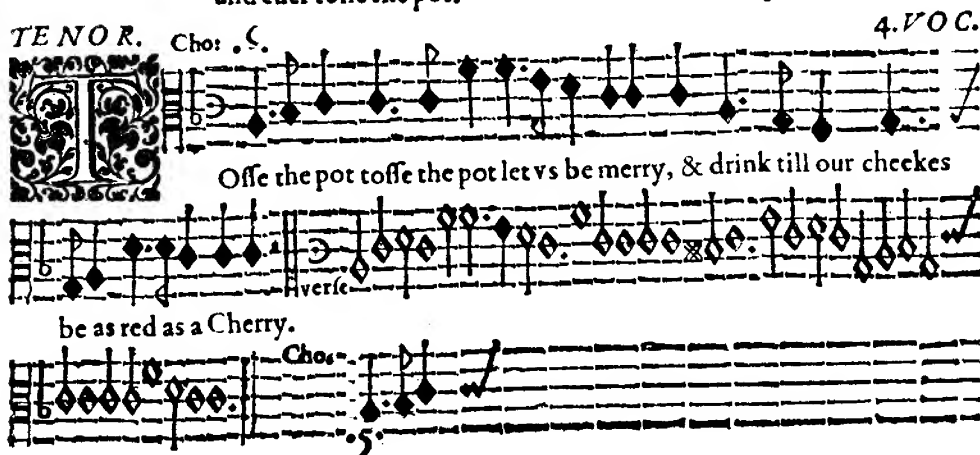
TREBLE. THOMAS RAVENSCROFT. Bach. of Musicke. 4. VOC



Offe the pot tosse the pot, let vs be merry, and drinke  
till our cheeks be as red as a Cherry. We take no thought  
we haue no care, for still we spend, and neuer spare, till of all money our pursse is  
bare, we e uer tosse the pot.

- Chorus* { Tosse the pot, tosse the pot, let vs be merry,  
And drink till our cheeks be as red as a Cherry
- 2 We drinke Carouse with hart most free,  
A harty draught I drinke to thee:  
Then fill the pot againe to me,  
and euer tosse the pot, *Cho:* Tosse the pot &c.
- 3 And when our mony is all spent,  
Then sell our goods, and spend our rent,  
Or drinke it vp with one consent,  
and euer tosse the pot. *Cho:* Tosse the pot &c.

TENOR. *Cho:* .c. 4. VOC.



Offe the pot tosse the pot let vs be merry, & drink till our cheekes  
be as red as a Cherry.



# Of Drinking.

11

MEDIVS.

4. VOC

**T**osse the pot, tosse the pot, let vs be merry, & drink till our cheekes  
be as red as a Cherry.

*Cho:* Tosse the pot, &c.

- 4 When all is gone we haue no more,  
Then let vs set it on the score,  
Or chalke it vp behinde the dore,  
and euer tosse the pot. *Cho:* Tosse the pot, &c.
- 5 And when our credit is all lost,  
Then may we goe and kisse the post,  
And eat Browne bread in steed of rost,  
and euer tosse the pot. *Cho:* Tosse the pot, &c.
- 6 Let vs conclude as we began,  
And tosse the pot from man to man,  
And drinke as much now as we can,  
and euer tosse the pot.

*Cho:* { Tosse the pot tosse the pot let vs be merry,  
& And drinke till our cheekes be as red as a Cherry.

BASIS.

4. VOC.


**T**osse the pot, tosse the pot, let vs be merry, and drinke till our  
cheekes be as red as a Cherry.

# Of Drinking Ale and Tobacco.

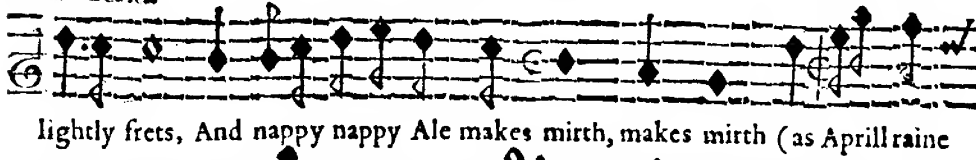
**THO: RAVENSCROFT,**  
Bach. of Musicke.

TREBLE.


4. VOC



Obacco fumes away all nastie rheumes, but health away it neuer



lightly frets, And nappy nappy Ale makes mirth, makes mirth (as Aprill raine



doth Earth) Spring like the pleatant spring, where ere it soaking wets.

*Chorus.* But in that spring, &c.

One cleares the braine, the other glads the hart,  
which they retaine, by nature and by art:  
The first by nature cleares, by Arte makes giddy will,  
the last by nature cheares, by Art makes heady still.

*Chorus.* So we whose braines, &c.

TENOR.

4. VOC



Obacco fumes &c.



Of Drinking.

13

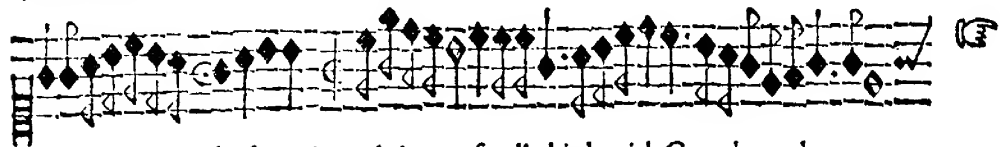
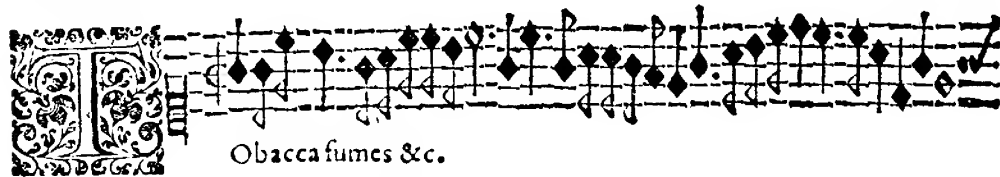
Ale and Tobacco.

THO: RAVENSCROFT.

Bach. of Musike.

MEDIVS.

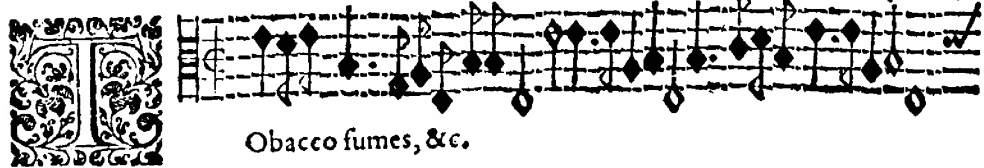
4.VOC.



Chorus. { So we whose Braines els lowe, swells high with Crotchet rules,  
feede on thesetwo as fat, as heddy giddy fooles.

BASIS.

4.VOC.



E



## Of Drinking

TREBLE.

4. VOC.

Cho

But in that spring of mirth of mirth, such madnes :||: hye doth  
 growe, as fills a foole by birth, a foole a foole by birth, with crotchets, :||:  
 with Ale and Tobacco, Tobacco :||: with :||: Tobacco :||: Ale with  
 Ale and Tobacco.

Chorus } So we, whose Braynes els lowe swell hye with crotchet rules,  
 } Feed on these two, as fat as headdy giddy fooles.

Chorus.

TENOR.

4. VOC.

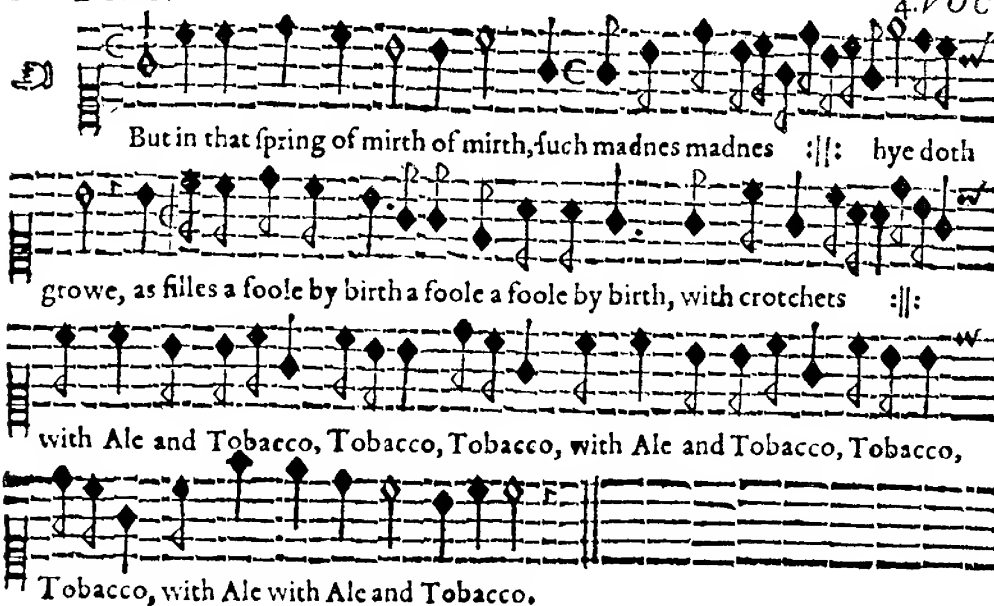
But in that spring of mirth of mirth, such madnes madnes, :||: hye doth  
 growe as fillies a foole by birth, a foole a foole by birth, with crotchets, with :||:  
 :||: with Ale and Tobacco, and Tobacco :||: with Ale and Tobacco, Tobacco  
 :||: with Ale with Ale, & Tobacco.

# Of Drinking.

12

*MEDIVS.*

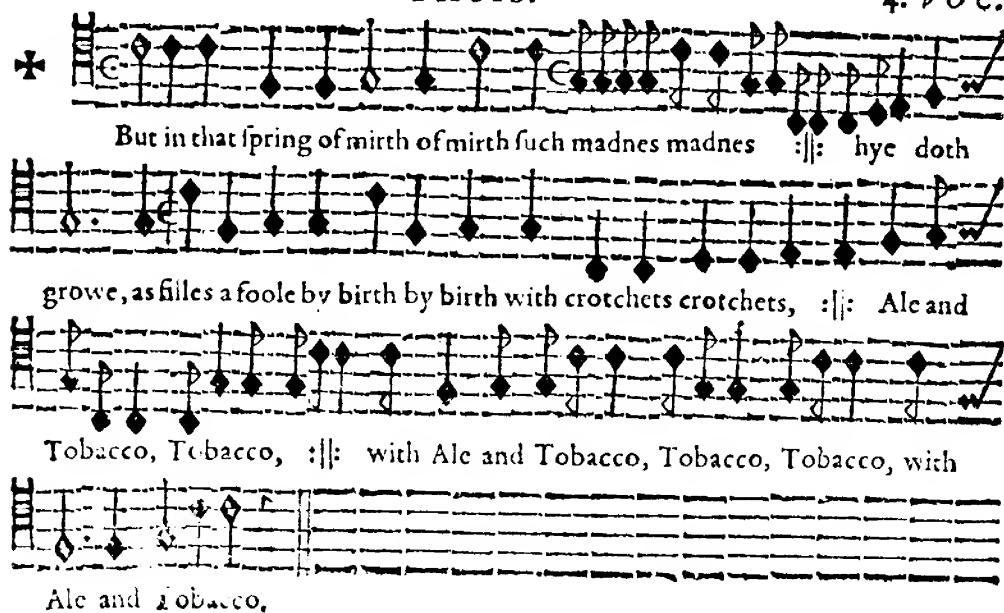
*4. VOC.*



But in that spring of mirth of mirth, such madnes madnes :||: hye doth  
growe, as fillies a foole by birth a foole a foole by birth, with crotchets :||:  
with Ale and Tobacco, Tobacco, Tobacco, with Ale and Tobacco, Tobacco,  
Tobacco, with Ale with Ale and Tobacco.

*BASIS.*

*4. VOC.*



But in that spring of mirth of mirth such madnes madnes :||: hye doth  
growe, as fillies a foole by birth by birth with crotchets crotchets, :||: Ale and  
Tobacco, Tobacco, :||: with Ale and Tobacco, Tobacco, Tobacco, with  
Ale and Tobacco.

# Enamoring.

TREBLE.

JOHN BENNET.

4. VOC



Hat seekes thou foole, what seekes thou foole in this place ?

thou foole,

thou foole,

gay cloaths and a purse of gould, foole foole, foole foole, whom a

woman sets to schoole, foole foole, :||: whom a woman sets to schoole, whom &c.

TENOR.

4. VOC.



Hat seekes,

thou foole,

thou foole

the bable of a foole, what seekes thou foole,

what seekes thou foole in this place.

foole foole :||: whom a woman sets to schoole,

foole foole, foole foole, whom a woman sets to schoole, whom a woman sets to schoole.

# Of Enamoring.

13

MEDIVS.

4 VOC



Harleekes, &c. thou foole a womans  
 flouborne will, what teekes thou foole, what teekes thou foole in this place,  
 thou foole foole foole, foole  
 foole whom a woman fets to schoole, foole foole, foole foole, whom  
 woman fets to schoole.

BASIS.

4. VOC.



Harleekes, &c.  
 foole foole, whom a woman  
 fets to schoole, Cho- foole foole, whome a woman fets to schoole, whom a  
 woman fets to schoole.



*The Seruant of his Mistris.*

MEDIVS.

4 VOC

IOHN BENNET.

**M**Y Mistris is as faire as fine, milk-white fingers, Cherry  
nose, like twinc kling day-starrs lookes her cyne, lightning  
all thinges where she goes, Faire as *Phæbe* though not so fickle : smoothe as glasse  
though not so bricke.

My heart is like a Ball of Snowe,  
melting at her luke-warme sight :  
Her fiery Lips like Night-worms glowe  
shining cleere as Candle-light.  
Neat she is, no Feather lighter :  
Bright she is, no Dazie whiter :



Of Enamuring.

14

The Seruant of his Mistris.

TREBLE.

JOHN BENNET.

4. VOC.

**M** Y Mistris is &c.

TENOR.

4. VOC

**M** Y Mistris is as faire as fine, &c.

BASIS.

4. VOC

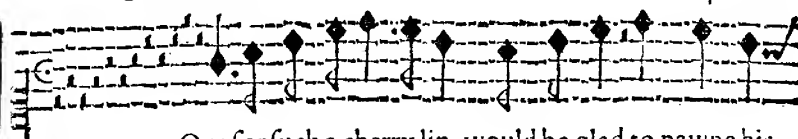
**M** Y Mistris is &c.

## Of Enamoring.

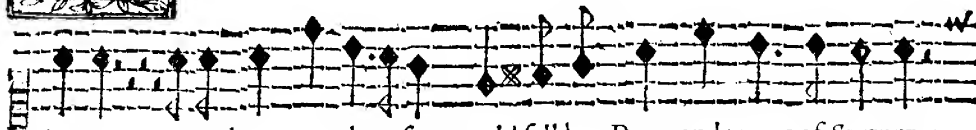
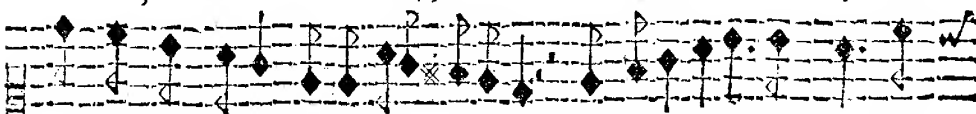
EDW: PEIRS.

TREBLE.

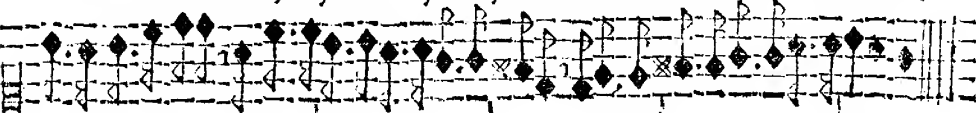
4. VOC



Oue for such a cherry lip, would be glad to pawne his

Arrowes, *Venus* heere to take a sip, would sell her *Dones* and teeme of *Sparrowes*,

but shee shall not so, hey no no ny no ny no, none but I this lip must owe, hey



nony nony nony, hey, :::

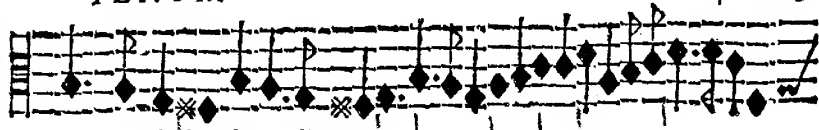
hey :::

nony no.

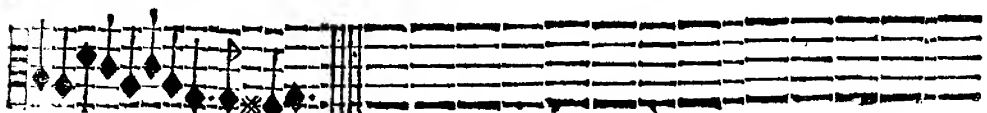
Did *Ioue* see this wanton eye,  
*Gan-med* should wayte no longer:  
*Phebe* heere one night to lye,  
 would change her face, and looke much yonger.  
 but shee shall not see,  
 hey no ny, no ny no.  
 none but I this lip must owe,  
 hey no ny, no ny no.

TENOR.

4. VOC.



Oue for such a cherry lip, &amp;c.



Of Enamoring.

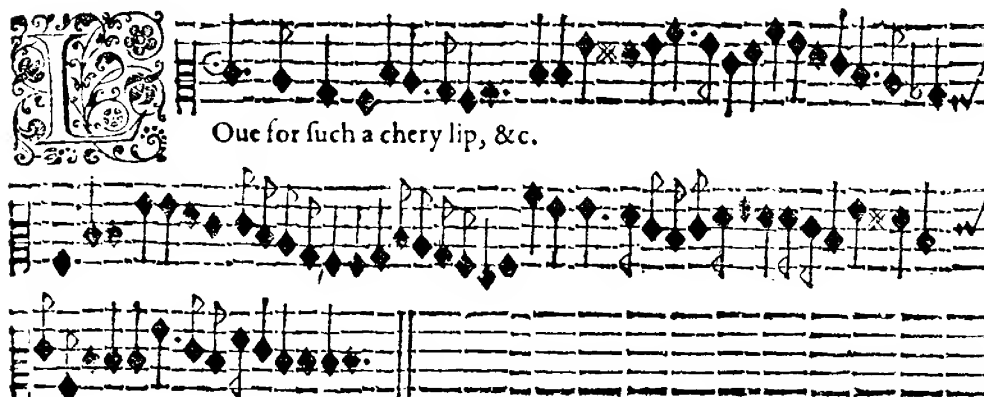
15

The Mistris of her Seruant.

EDW: PEIRS.

MEDIVS.

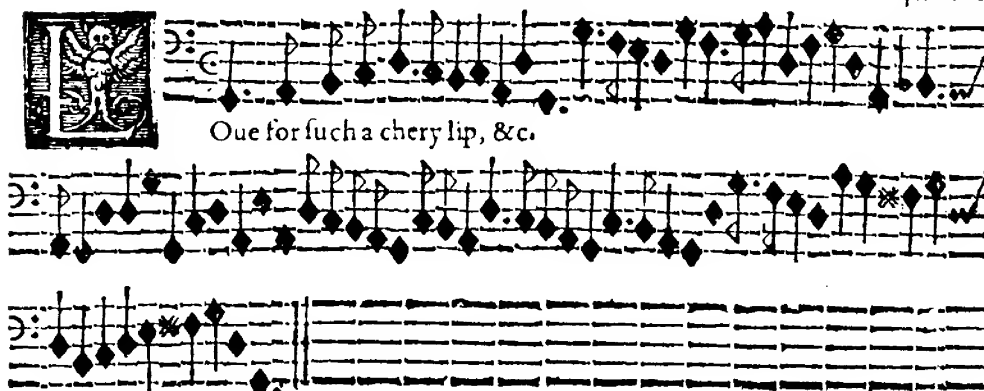
4 VOC



Oue for such a chery lip, &c.

BASIS.

4 VOC



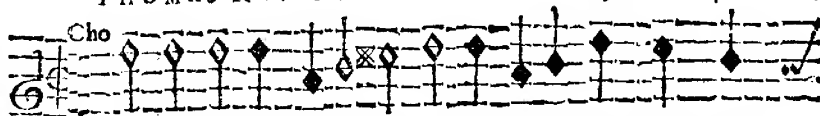
Oue for such a chery lip, &c.

F

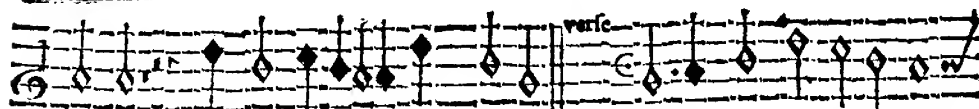


# Their Mariage Zolemnized.

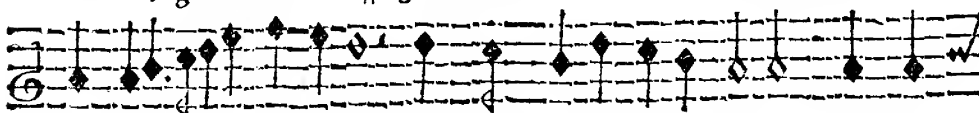
TREBLE. THOMAS RAVENSCROFT. Bach: of Musicke. 4. VOC.



Eaue of *Hymen*, and let vs borrow to bid the *Sunne* good



morrow, good morrow :||: good morrow. See the *Sunne* cannot refrain,



but doth rise and giue againe, that which you of *Hymen* borrow, and with



smiling bidst good morrow, good morrow to the *Sunne*, and to our Brides



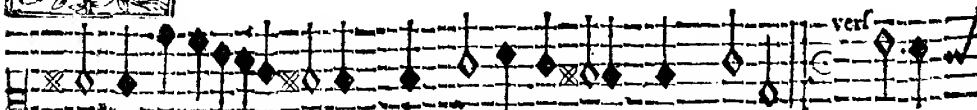
good-night to your sweet Beauties, sweet Beauties touch your side.

MEDIVS.

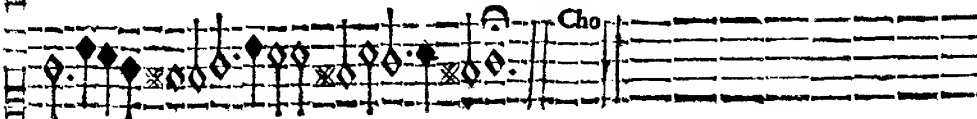
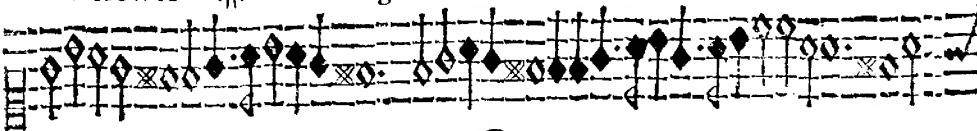
4 VOC



Eaue of *Hymen* and let vs Borrow to bid the *Sunne* good



morrow to :||: morrow good morrow :||: good morrow.



# Their Mariage Zolemnized.

16

TENOR.

4. VOC

Cho

Eauc off *Hymen* and let vs borrow, to bid the *Sunne* good  
morrow :||: goodmorrow :||: goodmorrow.  
verse  
Cho

BASIS.

4. VOC.

Cho

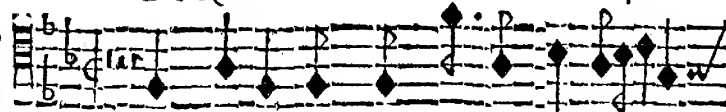
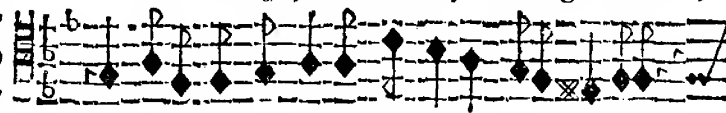
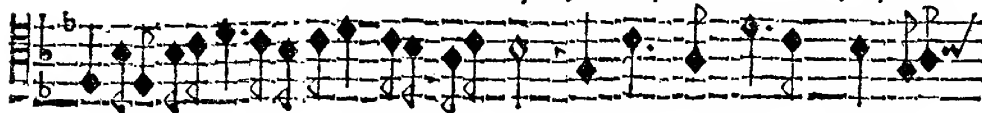
Eauc off *Hymen* and let vs borrow, to bid the *Sunne* good  
Morrow, good Morrow, good Morrow, good Morrow.  
verse  
Cho

*Hodge Trillindle to his Zweet hort Malkyn.*

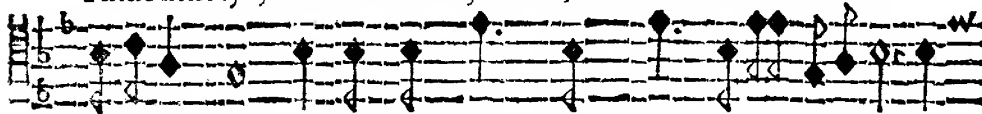
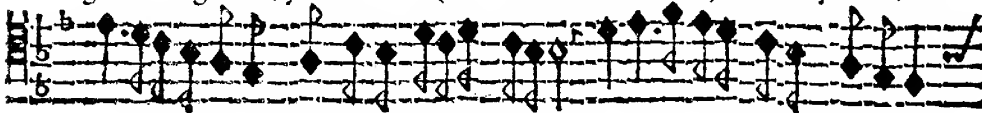
Vurſt bart.

DENOR.

4. VOC.

Oame *Malkyn*, hurle thine oyz at *Hodge Trillindle*,And zet a zide thy *Diſtane* thy *Diſtane* and thy *Zpindle*,

a little little tyny let a ma braſt my minde, to thee which I haue vownd as

ghurſt as ghinde, yet loauē ma (*Zweet, Zweet, Zweet*) a little tyny vit, and

wee a little little Wedelocke wooll gommit, a little little tyny Wedelocke



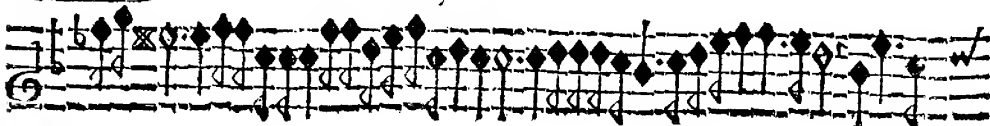
wooll gommit, y vaith wooll wee, wooll wee, that wee wooll y vaith lo.

Zegund bart vollowes.

Vurſt bart

DREBLE.

4. VOC.

Oame *Malkyn*, &c.

Of Enamoring.

17

Hodge Trillindle to his Zweet hort Malkyn.

Vurfst bart.

DREBLE.

4 VOC



Zegund bart volloves.

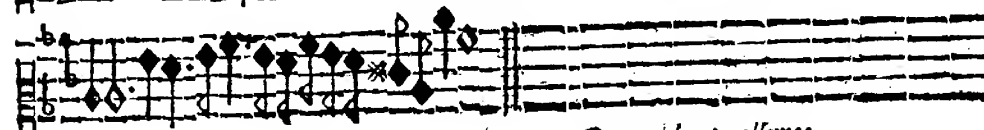
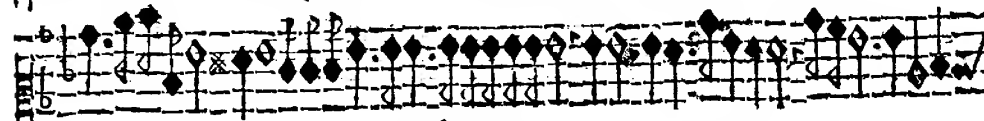
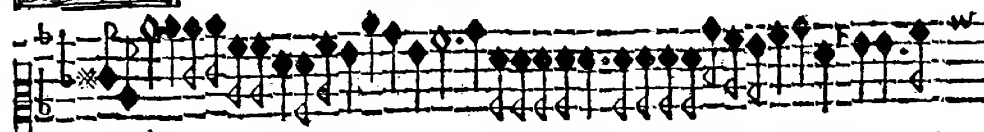
Vurfst bart.

MEDVZ.

4. VOC.



Oame Malkyn, &c.



Zegund bart volloves.

Vurfst bart.

BAZIS.

4. VOC.



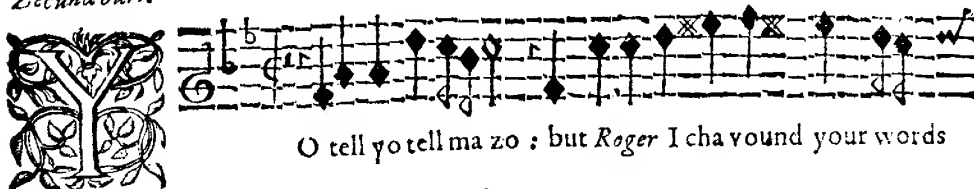
Oame Malkyn, &c.



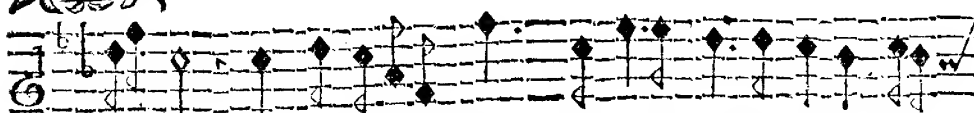
Zegund bart volloves.

# Malkinꝝ anzwer to Hodge Trillindle.

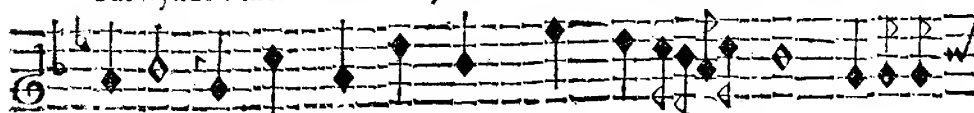
DRELE. THOMAS RAVENSCROFT Bach. of Musicke. 4. VOC.  
Zecund bart.



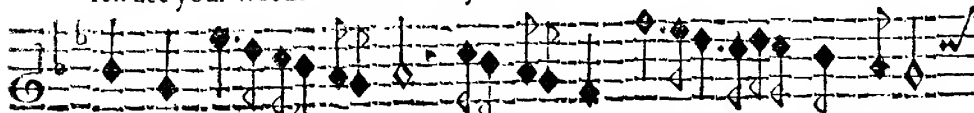
O tell yo tell ma zo : but Roger I cha vound your words



but wynde : thon not forvorty bound, wooll I bee leauc yo vurther thon



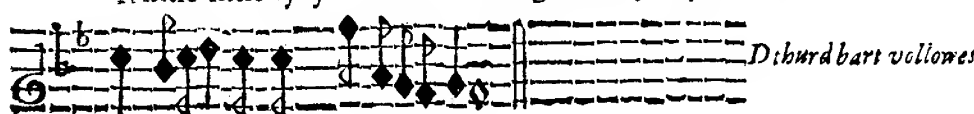
Ich zee your words and deeds loyke *Becans* and *Baccoan* gree : But if yol



loaue ma long a little little vit, Thon wedlocke Ich a little :||: wool gômit,



A little little tyny wedlocke wool gommit y vayth wooll I, thot ich



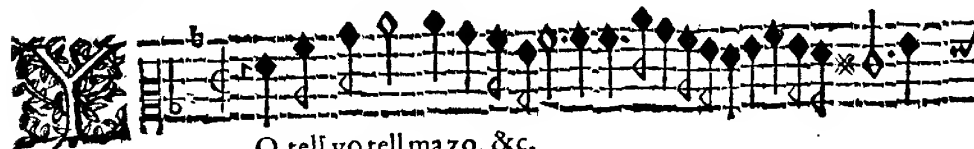
wooll :||: thot ich wooll I vayth lo.

*Diburd bart vellones.*

Zecund bart.

MEDVZ.

4. VOC.



O tell yo tell ma zo, &c.





# Malkinz anzwer to Hodge Trillindle.

18

MEDIVS.

4. VOC



Zecund bart.

DENOR.

4. VOC



Zecund bart.

BAZIS.

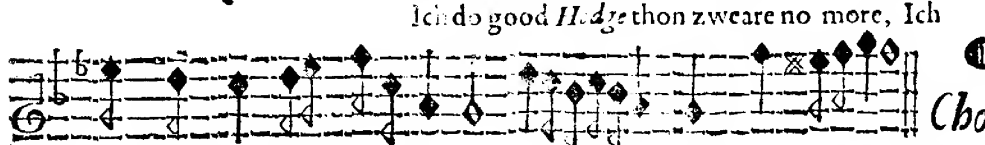
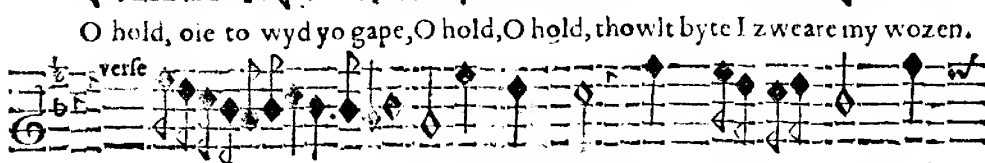
4. VOC.



Malkyn.

DREBLE.

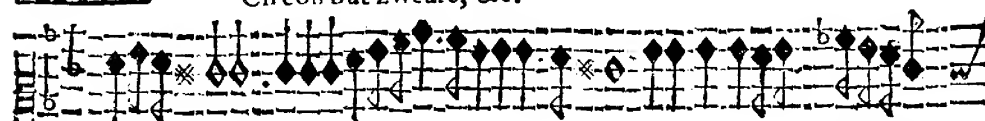
4 VOC.



wooll beethoyne and God a bee vore, Ich :||: be thoyne, & God a beevore.

MEDVZ.

4. VOC.



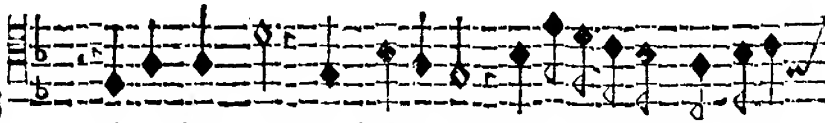
# Of Enamoring.

19

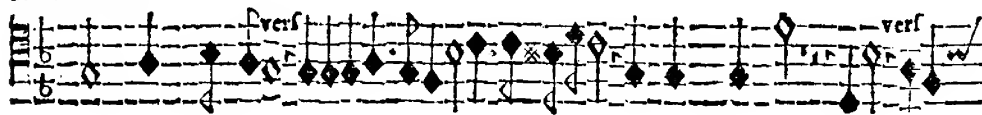
## Their Gonciuzion.

DENOR.

4. VOC.



Ch con but zwear (ond thot I chill) vnbonably to loauc atha



ztill, thot wool I lo.

By theafte ten Boans by Ia-



by Ia-

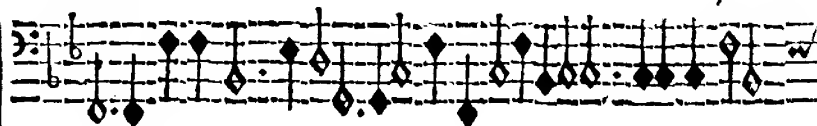
whay thou beleaue ma whon Ich zwear,



zo do thou.

BAZIS.

4. VOC.



Ch con &c.



G

Of Enamoring.  
The Goncluzion.

*Dauid barr.*

*DREBLE.*

*4. VOC.*

Thon geat wee Growdes and Boagbipes ond :||: ond Boagbipes,  
Harbes ond Dabors :||: to lecad vs on to eand ower loaues  
to eand ower loaues great labors, to eand ower loaues great labors

*MEDVZ.*

*4. VOC.*

Thon geat wee Growds ond Boagbipes, Boagbipes ond :||:  
ond Boagbipes, Harbs ond Dabors :||: to lecad vs on to eand ower  
loaues, to eand ower loaues great labors to :||:

Of Enamouring

17

The Concluzion.

DENOR.

4 VOC.

Cho

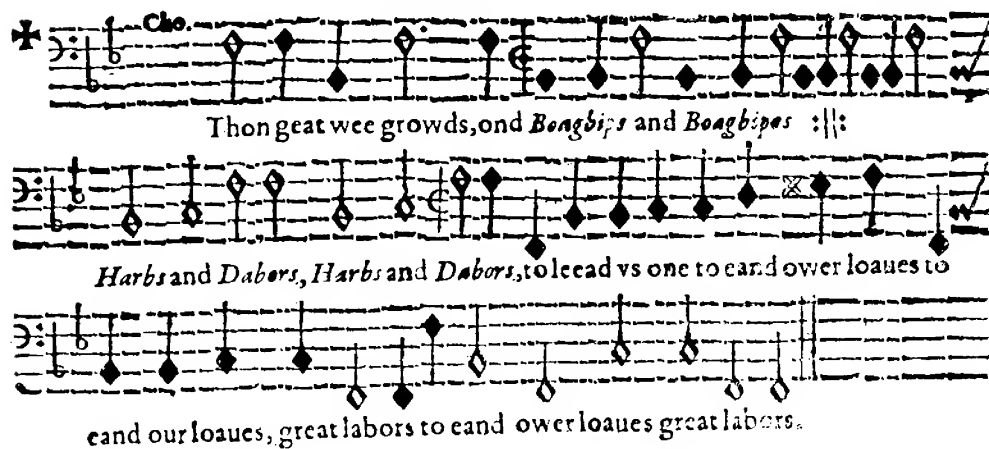


Thon geat wee Growds and Boagbipes and Boagbipes :||: and Boagbipes  
Harbs and Dabors :||: to lecad vs on to eand ower loaes, to eand  
ower loaes great labors.

B AZ IS.

4. VOC.

Cho



Thon geat wee growds, ond Boagbips and Boagbipes :||:  
Harbs and Dabors, Harbs and Dabors, to lecad vs one to eand ower loaes to  
eand our loaes, great labors to eand ower loaes great labors.

G 2



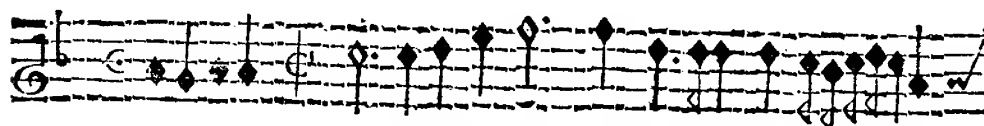
## Of Enamoring.

## Their Wedlocke.

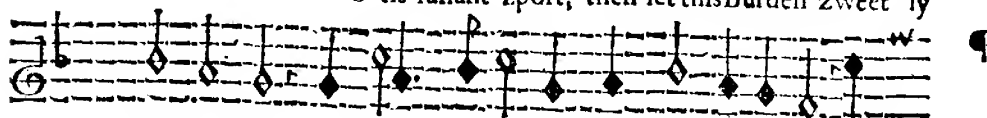
JOHN BENNET.

DREBLE.

4. VOC.



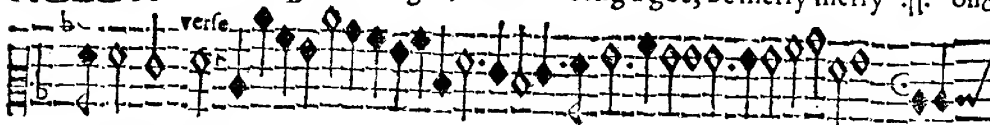
O tis saliant sport, then let this Burden zweet ly



zung be ztill, A Borgens a Borgen bee't good be it ill, A

DENOR.

4. VOC.



A.

# A B R I E F F E D I S C O V R S E

*Of the true (but neglected) vse of Cha-  
ractring the Degrees by their Per-  
fection, Imperfection, and Diminution  
in Measurable Musicke, against the Common  
Practise and Custome of these  
Times.*

*Examples whereof are exprest in the  
Harmony of 4. Voyces, Concerning the  
Pleasure of 5. vsuall  
Recreations.*

1 Hunting,	}	{	3 Dauncing
2 Hawking,			4 Drinking,
			5 Enamouring.

*By Thomas Rauencroft, Bachelor  
of Musicke.*

L O N D O N

*Printed by Edw: Allde for Tho. Adams  
1 6 1 4.*

*Cum priuilegio Regali.*